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The
MacLEAN METHOD
of WRITING

By
H. B. MacLEAN

TEACHERS'
COMPLETE MANUAL

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This book must not be taken away from the school-house.
It is for the teacher's use in connection with The MacLean
Method of Writing in the Elementary Schools, and in Junior
and Commercial High Schools.

BY ORDER OF THE
Education Department of B. C.

See Page 88 for Index to Appendix

The MacLean Method of Writing

TEACHERS' COMPLETE MANUAL

COMBINED MOVEMENT

Easy to Learn—Easy to Teach

THIRTY-EIGHTH EDITION

*A complete course of instruction in the technique
and pedagogy of The MacLean Method of Writing
for teachers of Elementary Schools, Junior
and Senior High Schools, Commercial Schools,
Normal Schools, and Teachers Colleges.*

by

*H. B. MacLean,
5987 Marguerite Street,
VANCOUVER 13, B.C.*

*Authorized for use in the Schools of British Columbia, Quebec, Nova Scotia, Prince Edward Island,
New Brunswick, and Newfoundland.*

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VANCOUVER, B.C.

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MACLEAN METHOD STANDARD ALPHABETS FOR ADVANCED CLASSES

A B C D E F G H I J K L
M N O P Q R S T
U V W X Y Z

a b c d e f g h i j k l
m n o p q r s t
u v w x y z

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

Standard Alphabets for Elementary Grades are shown in the Pupils' Compendiums.

THE PURPOSE OF THIS MANUAL

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A PERSONAL LETTER FROM THE AUTHOR

5987 Marguerite Street,
Vancouver 13, B. C.

Dear Fellow-Teachers:

The MacLean Method of Writing was first published in the year 1921. I have been highly gratified with its reception by educationists in many parts of the world. Many letters of appreciation have been received from pupils, teachers, inspectors, and other school officials. I have had the opportunity of examining many thousands of samples of handwriting written by pupils who were instructed according to the principles laid down in this Manual. I am convinced that these principles are sound in theory and in practice and that teachers who follow the plan outlined can secure superior results in penmanship.

This is the thirty-first edition of The Maclean Method. Progress has been our watchword and each edition has contained improvements on the former. A complete course in Print Writing for primary pupils is now outlined in Compendium 1. We have dropped the term "Muscular Movement" because it was misunderstood by many. The term has always been a misnomer, for all handwriting is necessarily "muscular." The principles emphasized throughout The MacLean Method Course are correct posture, penholding, and paper-placing, and the use of a free, rhythmic, gliding writing movement at a reasonable rate of speed. The fingers will assist in the detail of letter formation, but the hand should glide on the finger nails, while progressing across the page. Although this is not an exclusive arm movement, yet cramped, finger movement should be avoided. This type of writing movement might well be called "combined movement," a fusion of arm movement and relaxed finger movement.

This Manual has been written for the purpose of giving help to teachers in the teaching of Writing. It should be used in conjunction with Compendiums and Manuals of The MacLean Method of Writing. It is my desire and hope that the instructions contained herein may prove helpful, and that the important subject of Writing may be made more interesting and the pedagogy of it simplified.

You may find it impossible to adopt all the plans and suggestions contained in this Manual. But you may be able to adapt those which you cannot adopt. I have kept in mind the varied conditions under which teachers work. Different grades, individual children, various types of schools, etc., all present their own special problems, and while I have endeavoured to keep these problems in mind, and to offer a variety of suggestions to meet varying conditions, yet the judicious teacher while endeavouring in the main to follow the plan outlined in The MacLean Method Course, must use individual judgment in dealing with what might be termed extraordinary conditions.

At this date in the progress of the technique and pedagogy of Writing, it would be absurd for me or any one else, to lay claim to having instituted a course or scheme entirely new. You may find in The MacLean Method many things which you have seen and heard before. I wish to acknowledge the help which I have received from various instructors in Penmanship, as well as inspiration and practical ideas from other authors of Writing texts. At the same time, as a result partly of the assistance above referred to, but more from the experience gained through several years teaching this subject in the various grades of the Public Schools and in Normal Schools, and from close observation of, and sometimes experiment with the progress of pupils, I am convinced that the new ideas outlined in this course mark a distinct advancement in methods of pedagogy of this subject, and I commend these schemes for adoption by teachers.

A knowledge of the psychology and physiology of handwriting is indispensable to the successful pedagogy of the subject. Along with this knowledge of psychology and physiology you must also use "commonsenseology" in the pedagogy of Writing. Instructions and suggestions given in this Manual are condensed as much as possible consistent with clearness. Fanciful theories are not included, as it is meant to contain only schemes and suggestions of a practical nature.

Always consult this Manual and the pupils' compendium when preparing your lessons in Writing. Some of the chapters deal generally with the subject of Writing. These should be read and studied by teachers of all grades. Other chapters deal specifically with the work of the different grades and years. In order that you may have a general, broad view of the whole course from the work in the primary grades to that of the commercial high school, this Manual should be read throughout. This will enable you to see clearly what niche

in the system you are expected to fill, for we must remember that "a chain is as strong as its weakest link." After having received this broad outlook of the whole system, you should, of course, devote special attention to the problems presented by your own class.

Pages 17 to 88 of the Senior Manual are included in this Teachers' Manual as an appendix. Teachers of all grades should refer to these pages for a detailed description of the letters and figures, and adapt these descriptions to the needs and abilities of the pupils of their own grades.

Very little additional instruction in the work of the senior grade or of high schools is given in this Manual. The Senior Manual used by the pupils of these classes contains instructions and suggestions equally valuable to pupils and teacher. Teachers should consult that Manual when preparing their lessons.

I present this revised outline for your kind consideration with the sincere wish that it may simplify the teaching of this important subject.

Yours for better penmanship,

H. F. B. MacLean

CHAPTER I.—SCHOOL PENMANSHIP

For several years the Author of this Manual has endeavoured to obtain authentic information regarding the standard of penmanship acquired by graduates of our schools and universities. To this end many personal interviews were held, and much information received through correspondence with the people with whom these graduates are brought into close contact, and who could obviously speak with authority regarding the ability of these young men and young women to write a reasonably good business hand. By this is meant a style of writing that is legible and that can be executed at a practical speed and with ease. Business men state that many young men and women who make application for employment are quite unable to meet ordinary business requirements in penmanship. Some years ago, the President of one of our large universities stated: "The handwriting of the majority of the students who go to the University is not so clear or legible as it should be. Many students write too slowly; while some write rapidly enough but at the expense of legibility." The Bursar of the same university stated: "From observation based on years of business experience, I wish to emphasize the necessity of students becoming more proficient in the writing of a clear, rapid, legible hand. The slow promotion

of many junior clerks in business and commerce is often directly attributable to their inability to write a legible hand. For some positions candidates who cannot write well are not even considered."

Enquiries were also made regarding the theory that the advent of the typewriter and other office machines has practically eliminated the necessity of teaching Penmanship in our schools. Business men are very emphatic in their assertions that the introduction of these mechanical means has not lessened the need of equipping the graduates of our schools with the ability to write a neat, rapid, legible hand; for while the number of these machines in use is increasing, by far the greatest amount of business writing and figuring and all social correspondence are still done with pencil or pen and ink. A little reflection will convince anyone of the truth of these statements.

As a result of years of careful investigation, the author is convinced that the ability to write rapidly, legibly, and easily is a very valuable asset in the social, professional, and business world, and that the advent of modern office machinery has not lessened to any degree the duty of the schools in teaching good penmanship.

CAUSES OF LOW STANDARD OF PENMANSHIP IN SOME SCHOOLS

The causes of the low standard of penmanship attained by graduates of any school or school system may be enumerated as follows:

(1.) *The lack of a definite system in the pedagogy of Writing.* In many cases it is perhaps the lack of uniformity of system. Many pupils during their years of school training have had instruction in a number of different systems of Writing based upon fundamentally different principles. It is little wonder that the results in such cases have been far from satisfactory.

(2.) *There has been little or no correlation between the work of the primary and that of the higher grades.* Pupils developed habits of posture and movement in the primary grade which were very difficult to break in the upper grades. This was due to several reasons, chief among which were:

(a.) A desire on the part of the teacher to produce so-called good writing during the first few months at school regardless of the posture or movement used, the emphasis being placed upon product rather than process.

(b.) The use of writing as unsupervised "busy" work or as a means of testing the pupils'

knowledge in other subjects of the curriculum before they had mastered the mechanics of the writing process.

(3.) Teachers have not devoted sufficient attention to the *teaching of Writing.* They have not supplemented the incidental learning of letter formation with periods devoted to study and systematic practice for the development of the necessary skills.

(4.) Teachers have not devoted sufficient attention to *Writing outside of the Writing period.* Special attention was perhaps devoted to the practice of movement and form during the few minutes of the Writing lesson, but pupils were allowed with more or less impunity to violate all these principles when performing their other written tasks. Little wonder, then, that the brief periods spent in learning correct writing habits were of little value. As well might we expect to obtain good results in the teaching of Language or of Hygiene by devoting attention to these subjects during their respective lesson periods only.

(5.) Last, but by no means least, is an indictment to which many of us must plead guilty. We have not shown a sufficiently good example. Our own penmanship and blackboard writing, owing perhaps to reasons already mentioned, have not been of a sufficiently high standard. "A stream cannot rise higher than its source."

HOW TO SECURE GOOD RESULTS IN PENMANSHIP

Having thus ascertained what we consider to be the main causes contributing to the unsatisfactory standard of Writing in some schools, let us consider how best to remedy these conditions:—

(1.) *Teachers should adopt a definite system of teaching the subject.* The system should be the best obtainable and should be graded to suit the requirements and the abilities of pupils of different ages and attainments.

(2.) The work of the Primary Grade should be simplified. Emphasis must be placed upon the formation of correct habits of posture, pencil holding, and movement—habits that will not have to be broken in the higher grades. Emphasis should be placed upon process as well as upon product. Only a small amount of written work should be assigned during the first year. All writing should be done under the supervision of the teacher. "The psychology of habit indicates that the child should learn nothing that will be in *opposition* to what he will learn later—but not that he must do the same thing he will do later. He must be given something to do at which he can succeed at once, not several years later." The development of form and rhythm at the blackbord, *combined movement* in pencil print writing, and the

careful, scientific grading of The MacLean Method conform to this principle.

(3.) Writing must be *taught*. We must make provision in our time table for drill lessons in the mechanics of the subject and not depend upon incidental teaching only. We must endeavour to put the same amount of intelligent planning in the preparation of our Writing lesson as we do in other subjects, and we must put an equal amount of enthusiasm in the teaching of the lesson. The planning of our work must be systematic and progressive.

(4.) *The habits taught and emphasized during the Writing period must become automatic on the part of the pupil.* This can be done only by the teachers insisting that the pupils adhere to these principles in all their written work and that every piece of written work done by the pupil be considered as an exercise in penmanship. In this connection no better advice can be given than that outlined by Bain in connection with habit training. He says:

"First—Launch yourself into the habit you aspire to gain, with as strong and decided initiative as possible.

"Second—Never suffer an exception until the new habit is securely rooted in your life.

"Third—Seize the very first possible opportunity to act on every resolution you make, and on every emotional prompting you experience in the direction of the habit you aspire to gain.

"Fourth—Keep the faculty of effort alive in you, by a little gratuitous exercise every day."

(5.) The pupils of today, perhaps more than ever before, adopt an attitude of "Show me." If we believe that *an ounce of showing is worth a ton of telling*, we must realize the desirability, nay more, the necessity of *ability on the part of the teacher* to demonstrate on the blackboard and with the pen not only *what* to do, but also *how* to do it. The teacher who cannot do this need not expect to graduate a class of good writers. The teacher on the other hand who has acquired a free, rapid, legible style of writing can inspire and enthuse the pupils to a far greater degree than can be done by any explanation of how to do it.

Individuality in handwriting is discussed in Chapter VI. of this Manual. Teachers, as well as others, will want individuality in their penmanship, but if the style they develop departs too much from what may be considered the standard forms, pupils will be confused by the different forms of letters

and styles of Writing shown by their several teachers. Thus it will be seen that it is wiser for the teachers in any school system to adopt some suitable standard of letter and figure forms for their demonstration work before their pupils, particularly those of the elementary grades.

When the pupils reach their fifth or sixth year in school and have learned to make the standard forms with ease, optional forms should be presented and the pupils allowed to select those which they prefer, or even to use within certain limits, modifications of their own.

It is to be hoped then, that teachers will see the necessity of qualifying themselves to teach this important subject by raising their own standard of blackboard writing and penmanship. The steps leading to Good Writing are shown in Chapter III. of this book, and teachers would do well to study these before attempting to lead pupils up these stairs. Otherwise it will be a case of "the blind leading the blind."

The Free Correspondence Training Course for Teachers is available for all teachers whose pupils are supplied with Compendiums or Manuals of The MacLean Method. Upon the successful completion of this course a Teacher's Diploma is awarded. The Author is desirous of helping to raise the standard

of Writing among the members of the teaching profession, for that is the first step which must be taken in bringing the penmanship of our boys and girls up to a satisfactory degree of excellence. The greatest asset that a teacher of penmanship can have is the ability to go to the blackboard or to the desk, and show the pupils, as well as tell them, how to write well. This will require study and practice, and even teachers may need the support of the railing of *Patience* and *Perseverance*.

COMBINED MOVEMENT WRITING

We have stated that one of the causes of unsatisfactory results in Writing is the lack of system in teaching the subject. There is some difference of opinion among educationists as to the best method to be used. All are agreed on the essentials of good writing: *legibility, uniformity, rapidity, and ease.*

During the past half century, expert penmen have advocated what has come to be familiarly known as the *muscular movement* method of writing. Until recent years, many enthusiasts declared that the motion should be produced entirely by the muscles of the upper arm and shoulder without any separate motion of the fingers. That theory has been discarded by the majority of educationists, and while it is agreed by penmanship teachers and by business men who understand the principles of good writing that

the movement of the arm predominates in legible, rapid, fluent, practical writing, yet it is recognized that the fingers assist to some extent in the details of letter formation. The MacLean Method advocates correct posture, penholding and paper-placing, and the use of a free, rhythmic, gliding movement at a reasonable rate of speed. The fingers will assist slightly in the details of letter formation, but the hand should glide on the finger nails while proceeding from letter to letter and from word to word. This is not an exclusive arm ("muscular") movement, yet cramped finger movement should be avoided. This is the type of movement used by adult writers who have received training in arm movement and is referred to in this Manual as *Combined Movement*. It is a fusion of arm movement and relaxed finger movement.

PRINT WRITING

Provision is made in The MacLean Method Course for Print Writing in grades 1 and 2. The main advantages of Print Writing for primary pupils are outlined on page four of this Manual. The letter forms recommended are shown on page 3 of Compendium 1—"My First Printing Book." These should first be taught at the blackboard in the same manner as cursive forms are taught. Teachers and pupils enjoy the lessons at the blackboard where form, proportion, and rhythm are quickly learned.

When pencil writing is introduced, special attention should be given to healthful posture, correct pencil-holding and paper-placing, and the development of rhythm and relaxation. Care should be taken to prevent the formation of bad writing habits in the

primary grades. A fine technique in letter formation should not be attempted, for print writing should be considered as a means and not as an end.

A brief outline of The MacLean Method Course is given in the following chapter.

Teachers cannot teach what they do not know. This Manual should be studied throughout by teachers of all grades. The Correspondence Course in Penmanship is free to all teachers whose pupils use MacLean Method Writing Compendiums or Manuals.

The Mac Lean Method of Writing

= Teacher's Diploma =

This certifies that
has completed the prescribed Teachers' Course in the
Mac Lean Method of Writing
in a satisfactory manner and is thoroughly qualified in the
Technique and Pedagogy of this system of writing

In testimony whereof this Teacher's Diploma is given
at Vancouver, British Columbia this ____ day of ____ 19____



D. F. B. MacLean
Author

MacLean Method Teacher's Diploma

(See Page 20)

CHAPTER II.—THE MACLEAN METHOD COURSE

In order that teachers may obtain at a glance a general idea of the whole Course outlined in this Manual, a brief synopsis is given in this chapter. Objectives of Writing for the various grades are briefly shown in the diagram on page 16. These are fully discussed in subsequent chapters.

Responsibility for the formation of good writing habits rests with primary teachers. Incorrect habits of posture, pencil-holding, or writing movement developed in the primary grade are very difficult to break in the higher grades. These bad habits will be formed if the teacher is too intent on the production of good letter formation at the expense of freedom of movement and good writing posture. Primary grade teachers must remember that the child is forming his writing habits of the future and has several school years ahead of him in which to develop the technique of letter formation.

By teaching letter forms and words at the blackboard where a free whole-arm movement can be used, the child learns to write in the simplest and most natural way. Later on when desk writing is introduced, the child will experience little difficulty in reproducing with pencil on paper the forms which he has already learned to write on the blackboard.

The fingers will assist in the formation of letters, but emphasis should be placed upon large forms written freely with the hand gliding on the finger nails.

The art of Writing is a very complex one, and its difficulties should be mastered one at a time by young children. It is too much to expect that the child can visualize and reproduce in good position and with proper movement all at once.

The plan advocated in this Course is the simple method of teaching *one thing at a time*, in the most interesting and easiest way, always looking ahead to the goal to be reached. The plan advocated for beginners is the *teaching of form, motion, and rhythm at the blackboard*, where freedom of movement is not restricted in any way.

At the end of the first year at school, pupils should have been taught to print the forms of all the small letters, the figures, some of the capitals, and short words and sentences. They should be able to print all these forms with freedom and ease on the blackboard. They should also be able to print these forms with a soft, black pencil on pencil paper, sitting in a healthful posture, and using a fairly free, rhythmic, combined movement. If this plan is followed, the children will enjoy their writing lessons

The MacLean Method of Writing

A BRIEF OUTLINE OF THE COURSE BY YEARS.

1st Year		2nd Year		3rd Year		4th and 5th Years		6th Year	
1st Term		2nd Term		3rd Year		4th and 5th Years		6th Year	
Blackboard Print Writing		Blackboard Print Writing (Continued)	Cursive Writing should be introduced	Continued Emphasis on Posture Pen-holding Rhythm Relaxation	Smaller Writing Development of More Speed and Better Forms	Pen and Ink should be used	Good Penmanship in all Written Work	Good Penmanship in all Written Work	Good Penmanship in all Written Work
Teach Form Rhythm Relaxation		New Capital Letter Forms Taught at Blackboard as needed	Emphasis on Healthful Posture Correct Pencil-holding Rhythm Relaxation	Better Form With more Speed	Specific Movement Exercises	Smaller Writing	Emphasis placed upon Legibility Rapidity Uniformity and Ease	Emphasis placed upon Legibility Rapidity Uniformity and Ease	Emphasis placed upon Legibility Rapidity Uniformity and Ease
Pencil Print Writing		Pencil Print Writing		Pen and Ink may be used	Healthful Posture	Business Forms	Practical Business Penmanship	Business Forms	Business Forms
Teach Posture Pencil-holding Paper-placing Freedom		Combined Movement	New Capital Letter Forms Taught at Blackboard as needed	Simple General and Specific Movement Exercises	Proper Pen-holding	Capital Combinations	Capital Combinations	Capital Combinations	Capital Combinations
Compendium No. 1 "My First Printing Book"		Compendium No. 2 "My Second Printing Book"		Rhythm Freedom in all Written Work	Rhythm Freedom in all Written Work	Signatures	Signatures	Signatures	Signatures
				Smaller Writing	Interest in Writing must be Maintained	Optional Forms	Optional Forms	Small Writing	Small Writing
					Special Attention to Technique	Automatic Rhythmic Free Movement Penmanship	Optional Forms	Small Legible Figures	Small Legible Figures
						Senior Manual			

and will pass up to the teacher of the next grade with a good foundation for future development in Writing. It must not be expected that they are to produce beautiful writing any more than it is to be expected that they be skilled artists in any line. During the first year they should not be allowed to form the habit of cramped, finger movement writing.

In the second year the blackboard should be freely used. New capitals are learned as needed. Large printing should be continued as shown in Compendium 2—"My Second Printing Book."

Cursive writing should be introduced in the latter part of the year. During the transition period, print writing may be continued for seat work in connection with other classroom activities while cursive writing is being learned at the blackboard.

At the end of grade two, pupils should be using cursive writing in all their written work. Correct writing habits should be emphasized.

In the third year the writing should be reduced in size as shown in Compendium 3. Writing should be closely integrated with the other classroom activities. Undue emphasis should not be placed upon drill, but writing should be so related to meaningful situations that the child will feel a need for achievement and will take a pride in reaching a reasonable standard of attainment.

Emphasis should be placed upon legibility and ease in writing. Careful attention should be given to letter formation, spacing, alignment, quality of line, posture, hand and arm position, pencil holding, paper-placing, and rhythm. The pupil's enjoyment of his writing, however, should not be hampered by undue emphasis upon the mechanics. Pupils should pass on to the fourth year writing legibly and freely and with a fair degree of rapidity—about 150 movement units per minute.

During the fourth, fifth, and sixth years, some simple specific movement drills should be practised for the purpose of developing more freedom and rhythm and better letter formation. Speed should be increased and the writing reduced in size as shown in Compendiums 4, 5, and 6 which should be used in grades 4, 5, and 6 respectively. The writing lessons should be closely integrated with other studies and activities as illustrated in the Compendiums.

Pupils should be encouraged to bring their penmanship up to the standards shown in the Compendiums.

In grades 7 and 8 of the elementary school, in junior high school, and in commercial school special attention should be devoted to the production of a more finished form of business writing at a practical speed consistent with legibility. The MacLean Method

Senior Manual is a suitable text-book for use in these classes. A few specific movement drills should be practised for the further development of rhythm, rapidity, and relaxation. The writing of standard business forms should receive special attention. The presentation of optional letter forms, especially capital letters, shown on page 86 of the Senior Manual, will help to maintain interest in artistic penmanship. Special attention should be paid to small writing and figure forms suitable for bookkeeping and general business writing.

Remedial work should be provided for pupils whose penmanship is below a satisfactory standard. Valuable suggestions are given in Chapter IX. of this Manual.

After studying this brief outline and the accompanying diagrams, teachers will have a broad view of the whole course in writing. With a knowledge of the previous work done by the pupil, and understanding the further training which he will receive in subsequent years, they will be in a better position to give their pupils proper training in this important subject.

Before outlining the work by grades we shall discuss some general points in connection with the technique and pedagogy of Writing, which will be of interest to teachers of all grades. These will be dealt with in the following chapters.

"A chain is as strong as its weakest link." There should not be any "weak links" in the chain of public school penmanship. Each teacher should be well qualified in the technique and pedagogy of MacLean Method Writing.

CHAPTER III.—THE STAIRS TO GOOD WRITING

A study of Figure 1 will be valuable to the teacher as well as to the pupil. This diagram is shown also in the Senior Manual, and full explanations of the STEPS are there given. We shall discuss them briefly from the teacher's point of view.

FIRST STEP—DESIRE

This requires very little explanation. Substitute if you wish—Motivation. This desire can be created or increased by the teacher in various ways.

The most effective method of enthusing the pupils and creating a strong motive to acquire excellence in writing, is *demonstration by the teacher* on the blackboard and on paper. Children are great imitators and are anxious to be able to produce as good work as the teacher can.

Motivation may be further given by exhibiting and commanding the best work done by pupils in the class or school. Specimens of penmanship executed by the best penmen should occasionally be placed before the pupils, particularly those of the senior grades. These will tend to create a desire to excel. Many such specimens may be found in any good penmanship magazine.

Short talks should be given to pupils on the importance of good writing, emphasis being laid on its value from a social and business standpoint.

Encouragement must be given to pupils at all times. Better results will be obtained in this way. A word of *commendation* will prove more effective than many words of *condemnation*.

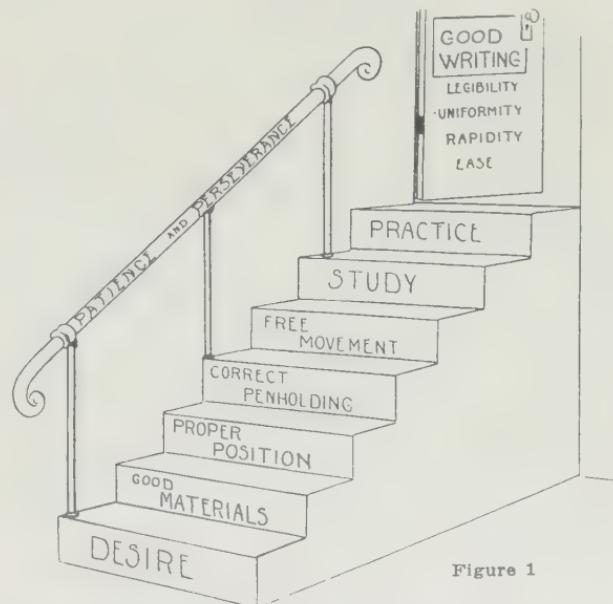


Figure 1

Definite standards should be placed before the pupils in each year of school life. These should be within reach of the child and he should be encouraged to bring his writing up to the standard shown for his

particular grade. By frequent measuring of the pupil's writing according to a properly graded scale, a strong incentive to excel is created. A certificate of excellence might be awarded the pupil at the end of each school year if his writing reaches the standard shown in his Compendium.

The MacLean Method makes provision for the granting of writing certificates, as follows:

(1) *Primary Certificate*—awarded to primary pupils who hold the pencil correctly, sit in good position, and use a fairly free writing movement.

(2) *Progress Certificate*—awarded to pupils of any grade who make satisfactory progress during the term or year.

(3) *Junior Certificate*—awarded to pupils in Grades IV. or V. whose writing is up to grade V. standard.

(4) *Senior Certificate*—granted to pupils of Grade VI. or higher grade whose writing reaches grade VIII. standard.

(5) *Advanced Certificate*—granted to students or teachers whose writing is up to the required standard.

(6) *Teacher's Diploma*—awarded to teachers who reach a high standard of excellence in the technique and pedagogy of penmanship.

(7) *High Honour Diploma*—granted annually in each grade to any class reaching a high degree of excellence in penmanship.

(8) *Special Diploma for Improvement* in penmanship, granted by teachers to the pupil who makes the most improvement in penmanship during a stated period—one month, one term, etc.

(9) *Special Diploma for Proficiency* in penmanship, granted by teachers to the pupil whose penmanship reaches the highest standard during the term.

SECOND STEP—GOOD MATERIALS

It has been said that Writing is the most difficult of all the fine arts which everyone is expected to acquire. If we recognize the fact that it is a fine art and difficult to acquire, we must use the best possible tools in endeavouring to master it. One of the causes of so much poor writing is the use of poor materials, indiscriminately selected by pupils and their parents. Pen nibs, penholders, ink, and paper of cheap and inferior quality are often used, and it is no wonder that the product is poor. These materials should be selected by the teacher and should be available to all pupils at a reasonable cost. The essential qualities of good writing materials should be discussed with advanced classes, so that the pupils may use good judgment when selecting these for themselves. The use of standard materials is a valuable aid to the teacher in measuring and grading the penmanship work of the pupils.

PEN NIBS

A good type of steel pen nib should be used. Junior classes should be provided with a fairly coarse nib which will give a clear, well-defined line without much pressure. A fine pen nib should not be used at this stage. Pupils like to make a line which they can see clearly and will try to produce such a line. With a fine pen too much pressure is required. This forms the habit of pinching the penholder. This causes unnecessary muscular tension and interferes with freedom of movement. In addition to this, the pen nib sticks in the paper, interfering with the movement and causing blots and annoyance.

The majority of high grade steel pen nibs are numbered according to their degree of coarseness. No. 1 pen nibs are generally very fine and well suited for fine or ornate writing. They may be used to advantage in advanced classes. No. 2 pen nibs are medium-pointed and best suited for all grades of Elementary Schools. No. 3 pen nibs are coarser than No. 2 and more suitable for business writing. The former give a clear, firm line without pressure and yet are not so coarse as to cause blotting.

These pen nibs are coated by the manufacturer to prevent rust. This coating should be removed with a damp pen-wiper before the pens are used, otherwise the ink will collect in small drops and will not flow to the point of the pen. Pen nibs should be

cleaned after they have been used. With such care they will last a long time, and a clean pen nib will produce much better work than a dirty one.

PENHOLDERS

The best penholders are light, well-balanced, and shaped to fit the hand and fingers. Penholders with a very small base tend to develop gripping and a heavy touch. Fountain pens and ball-point pens are convenient and in common use. Generally speaking they are not satisfactory for beginners as they tend to produce muscular tension and a heavy touch. They should be large at the base, free-flowing, and non-smudging. Pupils of the higher grades should receive instruction in the selection and use of ball-point and fountain pens. See page 83 of this Manual.

INK

A good quality free-flowing ink should be used. The most satisfactory for general use is a blue-black. Ink should be of proper consistency and should be kept covered when not in use so as to prevent thickening due to dust and evaporation. *Ink wells should be regularly washed* and fresh ink supplied. They should be only partly filled each time. In this way they can be cleaned often without waste, and there is not so much danger of soiled fingers from dipping the penholder into the ink.

PENCILS

After a child has learned to use pen and ink satisfactorily the use of pencils should be discouraged as much as possible for the following reasons. (1) Their use tends to produce a heavy touch. (2) The mark made is not so clear to the eye as that made with pen and ink. (3) They require frequent sharpening and are poorly balanced after a few sharpenings. (4) Pencils of small diameter *tend to produce gripping*. (5) The work done by them is not permanent nor does it possess such a pleasing appearance as that done with pen and ink. (6) Mistakes made can be easily erased. This encourages careless habits. (7) Children often form the unsanitary habit of wetting pencils in their mouths in an endeavour to obtain a clear, black line. (8) The thickness of line produced varies as the pencil is sharp or dull.

Pencils should be used, however, as an *intermediate stage between blackboard and pen writing*. Pencils used by pupils in the Primary Grade should be *slightly larger* than those used by adults. This prevents gripping. They should not be so large as to be uncomfortable in the hand of a small child. These large pencils are too heavy and awkward for the little child to use. *The lead should be large and soft, and should produce a clear-cut black line with very little pressure.* They should not be sharpened to a

point. Merely cut away the wood and leave the lead blunt and rounded, otherwise a very fine sharp line is produced when the pencil is first sharpened. By leaving the lead always rounded, a uniform line is secured.

PAPER

Thin, cheap, poor quality paper should not be used in the Writing lessons. For pencil work a dull, rough-finish paper is best. A glossy paper should never be used for pencil writing, for it requires too much pressure to produce a clear line.

Paper with faintly ruled lines should be used almost entirely, although, in primary classes, *very little attention should be called to these lines during the first few lessons*. The pupils of first-year classes will be helped greatly in forming correct ideas of form and proportion by the use of ruled lines on the blackboard as suggested in Chapter XI.

Pupils in advanced classes should also use ruled paper, as practically all business writing is done in books or on ruled paper. The width of the spacing should vary in the grades according to the size of the writing. The most satisfactory spacing is as follows: First year— $\frac{3}{8}$ inch; second year $\frac{3}{8}$ inch, and later, about $\frac{1}{2}$ inch; third year— $\frac{1}{2}$ inch, minimum letters to occupy about one-third space; fourth and subsequent years $\frac{3}{8}$ inch, minimum letters to occupy one-quarter space in senior grades.

WRITING PRACTICE COMPENDIUMS

In the teaching of Writing, two factors are of paramount importance—Study and Practice. *Each pupil should be supplied with a writing text-book.* "A good text is as necessary in teaching handwriting as in any other subject. The blackboard copy, when viewed from different angles, is greatly distorted and of varying sizes . . . There are places in the room where the blackboard copy will appear blurred and indistinct because of the reflection of light on the board. This is overcome by having individual copies for close inspection of the same size, color, and proportion that the student is expected to make on paper. This relieves eye strain and results in better writing. The teacher quite often has not learned to write well on the blackboard and the good models in the text become the only source of inspiration for the pupil . . . The text in the hands of the pupils combined with the proper use of the blackboard by the teacher is the only plan by which handwriting can be taught most successfully."*

The surface of most desks is too small to accommodate the writing text-book, the practice paper or book, and the pupil's arms. As a result the text-book has often been discarded to the detriment of progress in Writing.

MacLean Method Practice Compendiums contain some practice paper for use in Writing les-

* Extract from Philadelphia Course of Study.

sons. This paper is placed opposite the pages containing instructions and model forms. The main advantages of this plan are: (1) There is only one book to handle in the writing lesson instead of two books. (2) It economizes desk space. (3) It facilitates good posture, better arm and hand position, and more freedom of movement. (4) It ensures the use of the Writing Compendium in every writing lesson. Model forms are thus available at close range for study and comparison. (5) The pupil's improvement is easily observed. (6) The incorporation of practice paper in the Writing Compendium encourages neatness and care. (7) It ensures the use of a uniformly good quality of practice paper by all pupils. This is especially advantageous in rural districts. (8) Time is saved in pupil preparation for the writing lesson. (9) It forms a permanent record of the pupil's practice work. (10) It economizes practice space. This tends to prevent formation of the scribbling habit.

If additional practice paper is necessary, the following plans are recommended: (1) A writing blank (exercise book) may be used for writing practice exclusively. This should be small to conserve desk space. (2) A Writing pad may be used. A single sheet may be removed from the pad and placed on the writing compendium, or the pad may be used either on top of the compendium or on the desk beside it. (3) Separate sheets of paper may be used. These should be preserved so as to encourage neatness and care.

The Writing Compendium with other writing material may be kept in a portfolio. This keeps it clean, saves time, and avoids confusion.

THE THIRD STEP—GOOD POSITION

Posture in the Writing lessons, and in all seat work, is important from the standpoint of health and of good writing. It is very fortunate that *the most hygienic position is also the best one for combined movement writing.* The reasons for the position advocated should be made thoroughly clear to pupils. By this method a greater response will be obtained from them.



Figure 3



Figure 4



Figure 5

In considering posture, due allowance must be made for the individual child, but the best posture under average conditions is here described and illustrated. Teachers should endeavour to impress these points on the pupils by having them study very

closely the photographs in their Compendiums and Manuals, and by the giving of practical demonstrations. The pupil's chair or seat should be so placed that the front edge is in the same vertical line as the edge of the writing desk, or very slightly in advance of it, that is, under the desk.

The feet should be placed flat on the floor, to support the weight of the legs. Desks should be adjusted so as to render this possible. The feet should

be placed apart with the left foot slightly in advance of the right, thus allowing freedom for the right side of the body. If the seat is adjusted to the proper height the lower right leg will form a right angle with the upper. The seats should be so adjusted that

the feet can rest comfortably on the floor. Where the seats are too high to allow the feet to rest in that position, a piece of movable plank may be used for a foot rest. Children should never be allowed to sit with their feet not touching the floor.

Pupils should not be allowed to extend their feet under the desk in front while writing, for this tends to throw the body back, interfering with the freedom of the right arm, and placing the eyes too far from the paper. Nor should the feet be placed back under the seat as this tends to throw the body forward, putting extra weight upon the arms and interfering with free movement. The back should not touch the seat nor should the clothing touch the desk in front.

The back should be straight, and bent forward from the hips but not rounded. The shoulders should be well back and on the same level. The head should be erect and the chest well extended. This position allows the organs of digestion, respiration, and circulation to function properly, and also allows for freedom of movement. The eyes are kept at a proper reading distance from the paper. The height of the writing desk should be such that the arms fall comfortably into writing position. See Figure 4. If too high it forces the right shoulder up into an uncomfortable position, and if too low the shoulder will droop. The right elbow should be a little distance

out from the side, about the width of the palm of the hand as shown in Figure 4.

If the desk will not allow this healthful square front position, it may be necessary for the pupil to turn the body slightly towards the left, but if this is done, great care must be taken to keep the body erect and the shoulders level.

POSITION OF THE RIGHT ARM

A few good penmen advocate writing with the right elbow on the desk, but it is generally agreed that the best results can be obtained by keeping the elbow slightly off the desk with the arm resting upon the muscular pad of the forearm near the elbow, as shown in the accompanying illustrations. In most cases this position allows more freedom and prevents friction of the elbow bone on the desk. If this position is used, teachers must see that the pupils do not draw their right arm off the desk as the writing nears the bottom of the page. The arm should always rest on the muscular pad.

CLOTHING FOR THE RIGHT ARM

In order to allow for the greatest possible freedom for the muscles, tight clothing should not be worn on the right arm. Bracelets should be removed as they interfere with a free, easy motion.

POSITION OF THE WRIST AND HAND

The wrist should be raised as illustrated, and the hand should glide on the finger tips or the finger nails of the last two fingers. Due consideration must be given to the shape of the individual hand and arm when teaching position. Teachers should not insist that all should hold their hand, fingers, and pen exactly the same way. The governing principle is that of freedom and comfort.

The wrist should not be flat for that position places the pen nib out of the range of vision and the head must be bent to the left to see it. The wrist instead should be turned very slightly towards the right but not so much that the side of the hand will touch the paper, for this interferes with freedom and places the pen at a wrong angle with the paper. The method sometimes employed of teaching pupils to write with flat wrists possibly served its purpose by exaggerating position, and thus preventing the pupils from turning the hand too much to the right and allowing it to drag on the paper. A good position for the wrist in writing is shown in Fig. 9. Notice the position of the last two fingers. They are bent slightly under to form a gliding surface, but are not

separated from the other fingers. This must be carefully taught, for good form cannot be produced if the fingers are separated or sprawled. *If they are kept together as shown in the illustration, one supports the other.* If separated, the hand will wobble, and shaky lines and poor curves will be the result. The hand may be allowed to glide on the finger tips or on the finger nails. The latter plan is preferable if the child can use this with comfort, for the nails form a better gliding surface and no perspiration comes through them to cause friction.

Here again due consideration must be given to the shape of the individual hand. In some cases the hand is so shaped that the little finger only will glide on the paper. Keep in mind the essentials, comfort and freedom, and do not insist on pupils holding their pens and wrists in uncomfortable, strained positions, merely to conform to rules which apply to average, but not to all the hands and arms.

In all cases, however, the wrist and hand should be off the desk sufficiently high to allow a blotter to be passed between the hand and the desk without touching the hand or wrist, the fingers should be kept together, and the last one or two should form a gliding surface.

POSITION OF THE LEFT ARM AND HAND

The left arm may be placed in relatively the same position as the right, except that the left hand should be placed on the upper left-hand corner of the paper to hold it in place. See Figures 4 and 7.

A better plan, however, is to *place the left elbow on the desk*. This gives better support to the upper part of the body, and leaves the right arm free. If the left elbow is kept off the desk, the tendency is to allow it to move gradually farther back, and the left shoulder droops. The left hand should be used to move the paper towards the left at each shift while writing across the page.

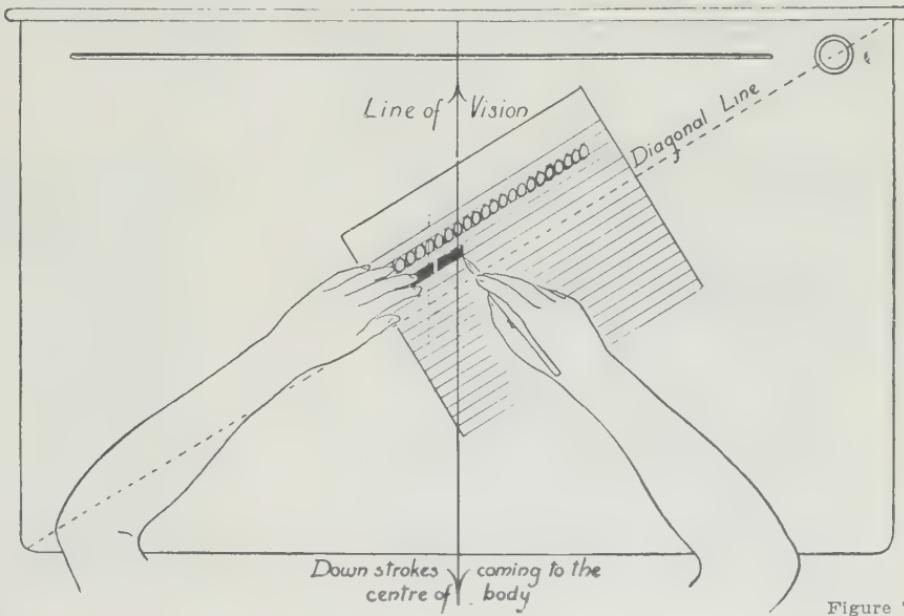


Figure 7

POSITION OF THE PAPER ON THE DESK

The practice paper and Writing Compendium should be placed at an angle and a little to the right of the centre of the desk. See Figure 7. They should be placed so that the lines are parallel to a line drawn diagonally on the desk from the lower left-

hand corner to the upper right-hand corner, as shown in Figure 7. The line of the right forearm should always be kept nearly parallel to the right and left margins of the paper—that is, at right angles to the ruled lines.

CORRECT SLANT and BACKHAND WRITING

If the paper and arms are held as shown in Figure 7, and the downstrokes made midway between the eyes and towards the centre of the body, the writing will be on the proper slant. If, however, these downward strokes are made towards the left eye and shoulder, the writing will have too much slant towards the right. If the downward strokes are made towards the right eye and shoulder the slant of the writing will be towards the left. This is commonly called "backhand" writing. It is a strain upon the eyes both for writing and for reading and should not be allowed.

MOVING THE PAPER

The paper must be moved towards the left as the writing progresses across the line, and away from the writer as he proceeds down the page. This moving should be done with the left hand as previously explained. The position of the right arm should not be changed. In senior grades, pupils should be taught to maintain uniform slant by moving the right arm or by pronation of the wrist.

THE FOURTH STEP PROPER PEN-HOLDING

The manner of holding the pen determines very largely the character of one's writing. The best

way to teach correct penholding is by actual demonstration. Teachers should study the illustrations on page 29 (Figures 8 and 9). Attention is again drawn to the fact that the shape of the individual hand varies considerably, and due allowance must be made for this when teaching correct penholding. The principles which should govern the method of penholding are here given.

The penholder should be held in place with the thumb and the first two fingers. *It should be held lightly, not tightly.* These three fingers should be well curved, not humped nor straight. The penholder should point between the elbow and shoulder of the right arm, so that the pen point is visible. See Figures 4 and 5. The holder will then lie along the index finger in the vicinity of the large knuckle joint. If held too near the second joint, the penholder is too nearly vertical and the pen nib will scratch on the paper; if the penholder is allowed to drop in the hollow between the thumb and index finger, the angle of the pen nib with the paper is too small, giving a coarse line and causing smudging.

With these general principles in mind the teacher should experience very little difficulty in teaching correct penholding habits. Make the reasons clear to the pupils and you will secure their interest and co-operation.

When teaching penholding stand in front of your class with the small end of a penholder in your left hand. The pupils should have their penholders ready and follow you step by step. Let the right hand hang loosely at the side in a free and natural



Figure 8

position. Next, hold the right hand up in front of the eyes. The pupils should do the same. Have them notice that the fingers are nicely curved and that all the curves are outwards. See Figure 8. Turn the fourth and fifth fingers slightly under, but do not separate them from the others. Now place the pen-

holder in position in the right hand. The index finger should rest lightly on top of the penholder quite near but not on the point. Keep this finger well rounded, with no sharp angles. The thumb should be placed on the left side of the holder, and



Figure 9

not so close to the point as the index finger. The thumb should also be rounded, not humped. The middle finger supports the right side of the penholder, which crosses it between the end of the finger nail and the first joint. Do not allow any of these fingers to grip the holder.

A good test to apply to the pupil's penholding is a light tap on the end of the penholder. This should knock it out of the hand if it is being held lightly. Occasionally ask them to write with the index finger off the penholder. This will impress light penholding which gives a light touch and helps to develop a free movement and graceful lines.

If the pupils turn the right hand towards the left while in the air, they can follow the line of the penholder, and notice for themselves that when the wrist is flat and the penholder pointing to their right shoulder they cannot see the pen nib, but that it becomes visible as they turn their wrist slightly towards the right, with the penholder pointing between the elbow and shoulder of the right arm. A mark made with a soft, black pencil or crayon in the proper position on the index finger, is a great help to pupils who have formed incorrect habits of penholding. The pencil or penholder should cover that mark. If it becomes visible the child knows that he is holding his pen incorrectly. A small elastic band placed around the penholder and index finger will serve the same purpose.

THE FIFTH STEP—FREE MOVEMENT

This is perhaps the most difficult step to teach. If pupils are taught to write in correct position using

good materials and holding their penholders correctly, much indeed is accomplished; but unless they also acquire a free, easy movement they will not learn to write gracefully, rapidly, and easily.

If the pen or pencil is propelled by the small muscles which move the fingers—that is if the fingers control the motions of the writing tool, the process is called *finger movement*. If, however, the fingers merely assist in the details of letter formation, and are used mainly to hold the pen and to form a gliding surface as the hand is carried along by the muscles of the upper arm and shoulder, the process is called *Combined Movement*. This type of writing movement should be used especially in the higher grades so as to enable the pupil to write smoothly and without fatigue. Primary grade pupils should also be encouraged to print and write with freedom and relaxation rather than with tense finger movement. Printing and writing at the blackboard are valuable aids in the development of freedom and rhythm in the writing movement. When seat work is introduced, the teacher should show pupils individually how to print and write with relaxation rather than with tension. Persistent and patient supervision of the young pupil's writing habits will pay big dividends in succeeding grades.

HOW TO TEACH FREEDOM OF MOVEMENT (COMBINED MOVEMENT)

The steps illustrated in Figures 10, 11, 12, and 13 are very valuable in teaching a relaxed writing movement. Demonstrate these carefully to your pupils. Have them study the photographs. Have them examine their arm and shoulder muscles and see exactly where and how the motions are produced.

Demonstration is of more value than explanation.

Illustrate the movement at your own desk or with a drawing board before the whole class and give personal help at the desks of pupils who have any difficulty with the movement.

(a) Have pupils close their right hand lightly as shown. Show them the drive-and-return (push-and-pull) motion. The wrist and hand must be kept off the desk. The forearm should pivot on the muscular pad which rests on the front edge of the desk, with the elbow slightly off. There is sufficient elasticity in this muscle to allow this motion. There should not be any sliding of the arm except perhaps in primary grades. This drive-and-return motion is used in all projective strokes in writing.

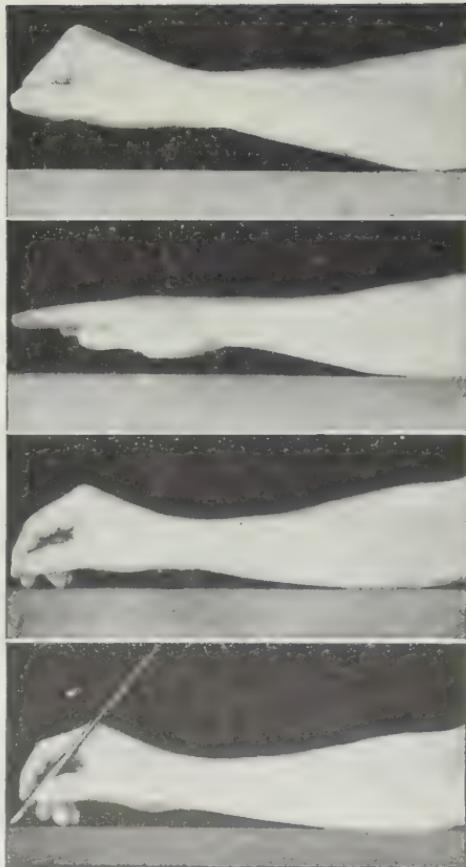
(b) With the hand and arm in the same position, swing the forearm to the right and left in a lateral motion, using

10

11

12

13



the elbow as a hinge. This is the motion used while writing across the page, and is known as the lateral or progressive movement.

(c) Rotate the forearm to the left, forming an imaginary oval or ellipse with the arm still resting on the muscular pad. Repeat this motion to the right. These are the rotary motions used in writing and are merely combinations of the first two mentioned.

The purpose of performing these motions with the hand closed is to develop freedom of movement without the use of the fingers.

2. See Fig. 11. With the hand open, palm facing downward, try the movements outlined above. Keep all fingers together and the wrist and hand off the desk.

3. See Fig. 12. Try the same movement exercises with the hand in writing position, gliding on the finger nails of the last two fingers. Do not use a pen. The object of this exercise is to develop free movement with the fingers gliding on the desk or paper as shown. All the muscles should be relaxed. Before doing this drill the pupils may be allowed to turn the fingers under, and glide on the nails of the last four.

4. See Fig. 13. Place penholders lightly in hands and *motion these same drills before using ink*. The purpose is to establish the movement before allowing the pupils to write, for they are too anxious to produce good form and are tempted to use a slow, cramped, finger movement.

These exercises are helpful in developing rhythm, relaxation, good hand and arm position, and freedom of movement. The best penmen use a certain amount of relaxed finger motion, but the movement is largely controlled by the muscles of the upper arm and shoulder, the chief function of the fingers being to hold the pen and to form a gliding surface as the writing proceeds across the page. Teachers of all grades should stress posture, penholding, paper placing and shifting, rhythm, and a free, easy gliding movement, which will be a fusion of arm movement and relaxed finger movement. It is not to be expected that pupils will develop all these features of good writing without study and practice. The aim of the teacher should not be to eliminate entirely the separate motion of the fingers, but so to stress the points mentioned here that the movement will be relaxed and rapid, resulting in a good letter formation and quality of line. The movement thus developed is a practical one to use under all conditions.

SIXTH STEP—STUDY

Teachers who wish to become good penmen and efficient in the pedagogy of penmanship must be prepared to devote much time to study—the study of form, proportion, slant, spacing, and speed. *Master the art if you wish to make a success of teaching it.* Study the writing of good penmen. Analyze, criticise, and correct your own. Learn first to make the standard letter forms with a free movement, and then use in your own writing the forms which you like best. Do not present optional forms to young pupils. Have them first learn to make the standard forms well.

Pupils of advanced classes should be permitted to select for their use the optional forms which they prefer.

SEVENTH STEP—PRACTICE

Truly can it be said, "There is no royal road to good Penmanship." It is only by systematic, carefully graded, faithful practice that we can become good penmen. It is worth the effort, however, if for nothing more than the confidence it gives us in conducting writing lessons with our classes. Teachers will do well to spend some time practising each lesson on the blackboard and with pen before presenting it to their classes. It may not be true that "practice makes perfect," but it is true that *practice of the proper kind tends to produce perfect penmanship.* When practising do not neglect the first six steps—*Desire, Good Materials, Correct Position, Proper Penholding, Free Movement, and Study.*

PRACTICE, PATIENCE AND PERSEVERANCE

are

PASSPORTS TO PERFECT PENMANSHIP

CHAPTER IV.—RHYTHM IN WRITING

Writing is a muscular act. In this respect it is similar to marching, running, skating, and other physical exercises. It is a well-known fact that rhythm is one of the greatest aids in the performance of any of these exercises. The sense of rhythm can be developed in various ways. One of the most common methods employed is music. Its value in teaching the muscles to respond to external stimuli lies not so much in the pleasant sensations it creates, as in the division of the movements into separate units with accented beats. We have all noticed how much more quickly and gracefully the muscles respond when skating to the rhythmic beat of band music or when dancing to the strains of an orchestra. Soldiers will march better and with less fatigue when keeping step with the beat of the drum and listening to the music of the band.

It has been shown by careful experiment that children and adults write with greater freedom and grace when the sense of rhythm has been developed. They write with greater regularity and at a higher rate of speed because of the diminishing of muscular tension. Interest in Writing is created and maintained and the work of the class is unified.

All movement drills and letters can be written rhythmically. The best penmen write with the most rhythm, dividing the letters and words into

movement units. The simplest method of teaching these units in the development of a free, easy, automatic combined movement is by the establishment of rhythmic control. Once this sense of rhythm has been well developed, no external stimuli are needed, and they should be gradually withdrawn. They should not be continued until they become necessary to the pupil. Rhythmic writing should become automatic.

The most satisfactory methods of developing rhythmic control in writing are briefly outlined:

(1) In the Primary Grades the most satisfactory method is the use of the teacher's voice. Little use should be made of counting by numbers, for numbers have no particular interest nor meaning to a six-year-old child. Rhythmic nursery rhymes may be used in the push-and-pull and oval drills, while suggestive rhythmic "cues" should be given in the writing of letters, figures, and words. These may also be used for drill work as explained in the chapter on Primary work. In fact adults will find the use of these "cues" a great help in developing rhythm and good form. Some of these "cues" are used in the Senior Manual. What better count can be given in any class for developing form and freedom in writing *i* than, *Swing, down, swing, dot* to four rhythmic beats, or *Swing, loop, swing* for the *e*?

(2) *Counting.* Rhythmic counting, if used with discretion is a valuable aid in the Writing lesson. The best methods of employing this means are as follows: (a) The teacher counts aloud with correct rhythm while demonstrating, and while the children write. If the teacher had nothing else to do during the Writing lesson this would be an ideal plan, for nothing is quite so effective in developing rhythmic writing as the teacher's voice if properly used. By a slight modulation in tone and by variation in speed and accent, special points in connection with the form or units of a letter can be emphasized. This cannot be accomplished so effectively in any other way. *The teacher should guard against harsh, noisy counting*, which is hard on the teacher's voice and grating on the pupils' nerves. This method has its limitations, for obviously the teacher must do more in the Writing lesson than count for the pupils. Many other duties have to be performed, such as general and individual instructions regarding position, movement, and form. (b) *Counting* may be done by the pupils individually, by rows, or in concert. This requires careful supervision, but trains the pupils in self-reliance. Obviously it will not be so regular and rhythmic as the teacher's counting. Care should be taken to have the children count quietly, almost in a whisper. (c) *Silent Counting.* The teacher starts the class off by counting at proper

speed and with correct rhythm, and the pupils continue this with silent counting. Their speed should be occasionally checked by the teacher counting aloud, or by having the pupils count alternately with her.

3. *Tapping.* The teacher may beat time by tapping *very lightly* with a ruler, pencil or penholder on the desk. This plan may be used occasionally but has obvious limitations.

4. The *singing* of rhythmic songs is an aid to rhythm in writing. This plan may be used in primary grades. Care must be taken not to slow the writing movement.

5. The *phonograph* may be used for developing rhythm in writing, particularly in movement drills. This offers a pleasant diversion. Suitable records should be chosen and quietly played at a suitable speed.

6. One of the most satisfactory means of developing and grading the rate of speed in writing is by the use of the *metronome*. It is entirely mechanical but is accurate, and its use will prevent guess work. Teachers should study the rhythm of the metronome and have one on hand when preparing the Writing lesson.

In using any of these plans, teachers must see that the pupils write with the count otherwise it is of no value.

HOW TO USE THE METRONOME

In the Senior Manual a metronomic speed is suggested for each exercise and letter. This speed should be maintained, otherwise the use of finger

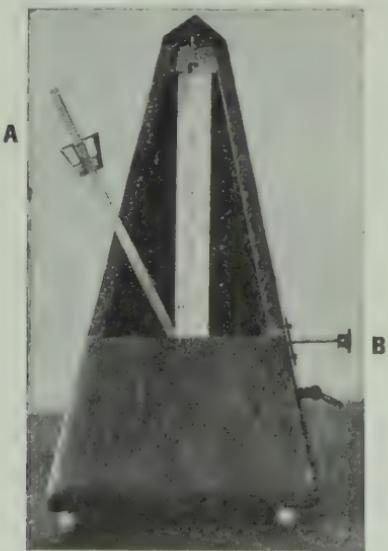


Figure 14

movement is encouraged with consequent tremulous lines. On the other hand, if pupils attempt to write faster than the speed indicated, they will not have proper control of their pens, and scribbling will be the result.

The ticking of the Metronome is regulated by

the sliding bar A, Fig. 14. The number on a level with the top of this bar represents the number of ticks made in each minute. The speed may be increased slightly each lesson until the standard is reached. The ringing of the bell is regulated by the small rod B, which is numbered 2, 3, 4, 6. When practising a letter with a rhythmic count of 2, the rod should be pulled out to number 3. The starting stroke of the letter is made with the ring of the bell on the first count. On the second count the finishing stroke is made, and on the third count the hand swings into position for the starting stroke of the next letter with the next ringing of the bell. Likewise, for a letter made to a count of 3, the bell is set at 4. The ringing of the bell is a good signal for the starting stroke, and prevents loss of time between letters.

The metronome should be used in part of the Writing period only, for pupils must learn to control their speed and rhythm without the use of external stimuli. It is valuable for regulating speed in the movement drills and writing of letters and figures, but should not be used in word or sentence writing, where the counting would become too involved. In word writing, the letters may be silently named as written.

RHYTHMIC CUES

A few suitable rhythmic cues for the letters are here suggested. Others may suggest themselves to the teacher. The two-fold purpose of any cue must be kept in mind:

- (1) To develop rhythm.
- (2) To suggest correct form.

RHYTHMIC CUES FOR CURSIVE WRITING

A—Curve, finish. Pause, curve. Finish, down. Capital A.

B (one form)—Slant, loop, curve, dot. Down, curve, loop, dot.

C—Loop, curve. Loop, finish. Finish, up. Capital, C. Round, C.

D—Double, curve, finish. Curve, curve, swing.

E—Dot, loop, curve. Dot, loop, finish. Dot, loop, swing.

F (one form)—Straight, down, dot, cross. Right, curve, dot, cross.

G—Swing, curve, back, dot. Swing, round, back, dot.

H—Loop, slant—Curve, finish. Loop, down—Down, curve. Loop, down—Curve, swing.

I—Up, curve, dot. Up, round, dot.

J—Curve, slant, loop. Curve, down, finish.

K—Loop, down—Double curve. Loop, slant—Loop, curve.

L—Swing, curve, loop. Swing, double, curve.

M—Loop, slant, over, over. Loop, down, down, curve.

N—Loop, slant, down. Loop, down, down, curve.

O—Round, O. Curve, finish. Finish, high. Oval, swing.

P (one form)—Slant, curve. Slant, finish. Down, round.

Q—Loop, round, loop. Loop, round, finish. Loop, double, curve.

R (one form)—Slant, round, loop. Down, double, curve.

S—Swing, rock, dot. Swing, curve, dot. Up, curve, dot.

T (one form)—Right, curve, dot. Straight, curve, dot.

U—Loop, curve, down. Loop, curve, curve.

V—Loop, down, curve. Loop, double, curve.

W—Loop, down, up, down, over. Loop, down, up, down, curve.

X—Loop, down—Down, loop. Loop, down—Down, curve.

Y—Loop, down, up, down, loop. Loop, down, swing, down, curve.

Z—Loop, curve, loop, loop. Loop, curve, loop, finish.

a (with "overturn" start)—Over, round, up, down, swing. Over, round, up, slant, finish.

b—Swing, slant, up, down, swing. Up, down, up, down, swing.

c—Over, hook, down, curve. Over, hook, down, swing.

d—Over, round, up, down, swing. Over, round, up, slant, curve.

e—Swing, loop, swing. Up, loop, up. Swing, loop, finish.

f—Swing, slant, loop, swing. Swing, down, up, swing.

g—Over, round, up, down, loop. Over, round, up, down, over.

h—Swing, slant, over, slant, swing. Swing, down, over, down, swing. Up, down, over, down, swing.

i—Swing, slant, swing, dot. Up, down, up, dot. Swing, down, swing, dot. Curve, slant, curve, dot.

j—Swing, slant, loop, dot. Swing, down, curve, dot.

k—Swing, slant, check, slant, swing. Up, loop, curve, slant, up. Swing, slant, shoulder, down, swing.

l—Swing, slant, swing. Swing, loop, swing.

m—Over the hill, over the hill, over the hill, up. Over, over, over, up. Round top, round top, round top, up.

n—Over, over, up. Round, top, round, top, up.

o—Over, round, swing. Over, close, swing.

p—Swing, down, close, swing. Swing, down, round, swing.

q—Over, round, up, loop, swing. Over, a, close, swing.

r—Swing, check, down, swing. Swing, check, slant, swing.

s—Swing, rock, swing. Swing, close, curve.

t—Swing, slant, swing, cross. Swing, trace, swing, cross.

u—Swing, slant, swing, slant, swing. Swing, down, swing, down, up. Curve, slant, curve, slant, curve.

v—Over, up, down, swing. Over, up, down, curve.

w—Swing, down, swing, down, swing, down, swing. Swing, slant, swing, slant, swing, slant, swing.

x—Over, down—Down, swing. Over, slant—Slant, swing.

y—Over, up, down, loop. Over, up, down, curve.

z—Over, loop, finish. Over, stop, loop, curve.

CHAPTER V.—BLACKBOARD WRITING

The blackboard is recognized as a necessary part of the equipment of every classroom. It is the teacher's demonstration table for practically every subject on the curriculum. It should be freely used because of the strong appeal which is thus made to the eye of the pupil. All work done thereon by the teacher should be a model of neatness and good form. It is comparatively easy to become a good blackboard writer, hence there is no valid reason why any teacher should do inferior blackboard work. The teacher's blackboard demonstration should supplement, not replace, the individual compendium which illustrates size, slant, spacing, alignment, and letter formation. *Product* is illustrated in the compendium and *process* at the blackboard.

It is very important that teachers, especially of primary grade classes, use standard letter forms in all their blackboard printing and writing, for children are great imitators. All writing should be done legibly, rhythmically and with a degree of rapidity suited to the class being taught. Skill in blackboard writing is obtained only through study and practice, and teachers would do well to spend some time in developing blackboard technique. Pupils are always enthused by the exhibition of good blackboard writing by the teacher.

Teachers and pupils should adopt correct posture at the blackboard. The body should be well balanced,

with the feet a short distance apart and the shoulders level. The square-front position should be adopted. The eraser may be held in the left hand behind the back as shown in Fig. 15, and the writing should be done almost at arm's length to ensure freedom of movement and proper perception, and to prevent the inhalation of chalk dust.



Figure 15

The crayon should be held as shown in Fig. 18, and never held as a pencil. It should point towards the centre of the palm of the hand. It should be held by the first three fingers and turned frequently, writing at all times on the sharp edge. This produces a

uniform line. A new crayon should be broken as illustrated in Fig. 17, and the broken edge used for writing. The erasing should be done with the left hand, excepting when a large area of blackboard is to be cleaned when erasers may be used in both hands.

As suggested in the chapter dealing with primary work, much of the pupils' writing during the first term should be done at the blackboard.

Correct posture and chalk-holding should be



Figure 16



Figure 17



Figure 18

emphasized. Pupils of all grades may derive much benefit from blackboard practice, especially in learning difficult letter forms. One of the best methods of breaking up the habit of left handedness in writing is practice by the pupil in right-handed writing at the blackboard. Full information regarding the use of the blackboard by the pupils of the primary grades is given in Chapter XI.

Blackboard writing should always be large and clear so that it can be read from the remotest part of the classroom. The effect of the copy should be studied from the back of the room. Teachers should demonstrate above their heads as shown in Fig. 19, or in such a way that all pupils of the class being taught can see. These demonstrations should be made during the lesson, as the pupils must be shown not only *what* to do but *how* to do it, and much of the enthusiasm is lost if this work is done by the

teacher beforehand. The writing can be kept in a straight line by moving the body to the right as the writing proceeds. The blackboard should always be kept neat, and work should not be crowded.

Blackboard demonstrations must be supplemented by study of individual Compendiums from which correct impressions are formed of size, slant, spacing, proportion, quality of line, etc. Pupils view black-

board copies from different distances and at various angles and thus obtain erroneous impressions. Figure 19, page 40, represents what the camera saw from the centre desk ten feet from the blackboard. Figure 19a was taken by the same camera at a distance of thirty feet from the same copy; 19b from a seat in the front row thirty degrees to the right; and 19c from the front seat thirty degrees to the left. Notice the great variation in size, slant, and proportion.

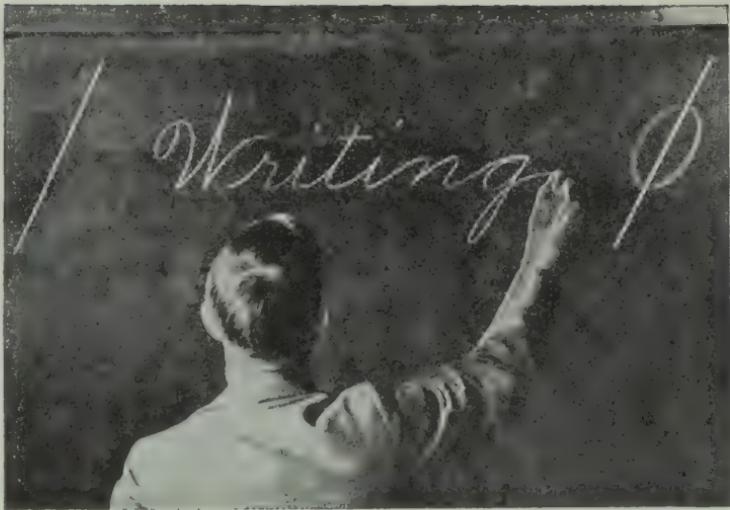


Fig. 19—Camera view from centre desk ten feet from blackboard.



Fig. 19c—Camera view from front desk at left of room.



Fig. 19a—Camera view from centre desk thirty feet from blackboard.



Fig. 19b—Camera view from front desk at right of room.

These illustrations emphasize two important facts: (1) Each pupil should study from an individual Compendium on his own desk. (2) Blackboard copies should be very carefully written and placed near the centre of the blackboard.

Detailed instructions for the use of pupils' Compendiums and Manuals are given on page 23 of this Manual and in the pupils' books.

Plans for conducting Writing Lessons in rural schools are fully outlined in Chapter VI.

CHAPTER VI.—SPECIAL PROBLEMS IN THE TEACHING OF WRITING

It is obviously impossible to deal with all the problems that will confront teachers in the teaching of Writing. Teachers who are convinced of the importance of the subject from an aesthetic and practical standpoint, and who are skilful and resourceful will solve all the difficulties which they encounter, just as they will master difficulties in connection with the pedagogy of other subjects on the curriculum. It requires almost infinite patience and perseverance to succeed in the teaching of other subjects such as, Reading, Art, Arithmetic, Language, etc., for *the teacher has not taught a thing until the pupils know it.* This must be kept in mind when the teacher is tempted to become discouraged in the teaching of Writing.

A few of these special problems are here discussed and practical suggestions offered which may prove helpful to teachers.

THE UNGRADED SCHOOL

The successful teacher in the one-room, ungraded, rural school who has seven to ten different classes and often as many different nationalities; who is principal, assistant, supervisor, medical officer, school nurse, truant officer, legal advisor, special police, visiting committee, management committee,

and often janitor is surely one of the wonders—the great wonder of the age. Teachers in the highly-graded urban school are kept busy the entire day attending to one class, and often complain of lack of time, yet the teacher of the ungraded school has the same curriculum to cover with all the grades, and in the great majority of cases does it efficiently.

The teacher of the rural school must believe in and practise "intensive cultivation." Classes are combined where possible and time economized in every possible way. Teachers should not expect, however, that all grades can be efficiently handled in one Writing lesson any more than they would expect good results from such method in teaching Reading, Arithmetic, or Art. The work must be graded to suit the age, ability, and the need of the pupil. The MacLean Method Writing Course makes such provision.

It is not intended, however, that a separate Writing period be devoted to each of the different classes. Some of the classes can be conducted simultaneously, for there is similarity in most of the letter forms used and in the mechanics of the writing process in all grades above grade two. Some methods of combining classes and thus economizing time and effort are here given.

ONE WRITING LESSON FOR ALL THE GRADES

This is not a satisfactory plan and should be used only in extreme cases. In a Writing lesson where an attempt is made to combine all grades, only letter forms which are standard for all grades should be taught. In such case, *the pupils should use their Compendiums and Manuals for study and comparison*, the teacher demonstrating on the blackboard, and drawing attention to the outstanding characteristics of the letter. The speed of the writing should vary in the different classes. The teacher should indicate this speed for the different grades—the junior, intermediate, and senior. The pupils should continue at this speed counting silently. The speed should be checked by the teacher at intervals during the lesson. General errors can be pointed out on the blackboard and corrections made. The poor writers should, of course, receive the greatest amount of individual attention.

The primary pupils should print on the blackboard. The best writers among the pupils of the advanced classes might render assistance in the conduct of the Writing lesson by helping the poor writers in the various classes. This plan must be used with discretion.

Such a combination should not be attempted until the beginners have had several lessons at the blackboard and thoroughly understand posture, motion, and rhythm and have definite ideas of form slant, and proportion.

THE TWO-GROUP PLAN FOR THE UNGRADED SCHOOL

The two-group plan, while not an ideal one, is more satisfactory than the former one. The school may be divided into two classes for the Writing lesson. In such case one class should be made up of pupils in the primary grade who use the blackboard almost entirely, and the other class composed of pupils who do nearly all their writing at their desks. In other respects, the method of conducting these lessons should be the same as that outlined for the one-group plan.

THE THREE-GROUP PLAN FOR UNGRADED SCHOOLS

This is, undoubtedly, the best plan to adopt in the ungraded school. *Group One* should consist of the beginners in the primary grade who need much individual attention. The lessons should be conducted at the blackboard, although these pupils might give attention while posture, penholding, and movement are being taught and emphasized in *Group two*. Compendium No. 1 should be used by the pupils of this group.

The *Second Group* should include all first and second-year pupils except those in *Group One*. They will use pencil and a free, relaxed, writing movement. The Writing lessons for this group should be conducted as outlined in Chapter VIII. Individual compendiums No. 1 and No. 2 should be supplied to pupils of Grades I. and II., respectively.

The Third Group would include the pupils of grade three and higher grades. Compendiums 3, 4, 5, and 6, and perhaps the Senior Manual would be the texts used by this group, and as all the lessons in each of these books are very clearly outlined, the teacher should experience little difficulty in conducting a Writing lesson with these combined classes. The lesson should be on the same letter or figure, thus saving time and effort on the part of the teacher. If deemed necessary to set different copies of any exercise on the blackboard, one section of the board might be used for the intermediate and another for the senior grade demonstration.

The teacher should supervise the seat work of all, draw attention to general class errors, and suggest corrections at the blackboard. The pupils of the lower grades should not be expected to develop such good form or write so rapidly as senior grade pupils. The latter will find all necessary instructions and advice in their texts, more variety in their specific movement drills, and more optional forms and sentence work, thus allowing the teacher to devote more attention to the lower grade pupils. These additional forms and exercises for senior grade pupils will balance the extra speed at which they work and so tend to equalize the length of the lessons.

The success of any of these group plans will depend mostly upon the ability of the teacher to organize the work, and her resourcefulness and skill in conducting the lesson. The best motto to follow is "Plan your work, then work your plan."

THE TWO-ROOM SCHOOL

Teachers in a two-room school will be able to

adapt the group suggestions previously outlined to the needs and abilities of their classes. The junior department of a two-room school will most likely be composed of first, second, and third-year pupils and can be conveniently placed in two groups for the Writing lesson as outlined in the preceding paragraphs. First-year pupils use Compendium No. 1; second-year pupils, Compendium No. 2; and third-year pupils, Compendium No. 3. The lesson for beginners should be conducted at the blackboard and that for group two at the desks, some using pencils and some using pens according to their ability to use a free, relaxed, writing movement. The lesson should, of course, be on the same letter, figure, or word, *each pupil using his Compendium for purpose of study and comparison.* At the end of the lesson, each pupil should record his best writing in his Compendium.

A three-group plan might be adopted if the teacher so desires. Group One would consist of first year; Group Two of second-year, and Group Three of third-year pupils.

The senior department of a two-room school might use the one-group or the two-group plan.

THE THREE-ROOM SCHOOL

The three-room school will present little difficulty in the organization of Writing classes, for each teacher can easily and efficiently divide her classes into two groups and conduct the lesson as previously outlined. Teachers should consult with each other as to their methods of grouping.

In schools of more than three rooms, the problem is still further simplified.

LACK OF BLACKBOARD SPACE

This is a special problem that confronts a number of teachers, especially in rural schools. Teachers and pupils are greatly handicapped in other lessons as well as Writing if there is not plenty of blackboard space. The best suggestion to be offered is, "Get more blackboards." Blackboards are just as necessary as seats and desks. If there is not sufficient blackboard space to accommodate all the pupils in a primary class, the class should be divided and the sections taken alternately. The pupils at their seats may watch the others writing on the blackboard, and motion with hands in the air or on the desk, using unsharpened pencils.

If the blackboard is too high for primary pupils a narrow platform should be erected so that these pupils can reach the blackboard with ease.

UNSUITABLE DESKS

Unfortunately, some of our schools are still equipped with desks that are small and unsuitable for writing, but a desk that is not satisfactory for combined movement writing is just as unsuitable for any other method. Teachers should endeavor to remedy these conditions, and where suitable desks can not be obtained, to make the best use of the desks on hand. Surface space should be economized by using small sheets of writing paper, or narrow writing blanks placed on top of the open Practice Compendium as explained on page 23. All material not

needed in the Writing lesson should be removed. By following these directions it will be found that the surface space of desks is ample in almost all cases to allow for the square-front position so desirable in writing.

A SPECIAL WRITING TEACHER IN THE SCHOOL

The ideal plan is each teacher in charge of the Writing of her own class, since Writing is integrated with so many other subjects on the curriculum. In cases, however, where there is a specially trained teacher of Writing on the staff, that teacher might be given charge of the Writing throughout the school until such time as the regular grade teachers are qualified to teach the work, when the special teacher should have supervisory duties only.

THE LENGTH OF THE WRITING PERIOD

The length of the formal Writing lesson will depend upon the age and grade of the pupils. In the primary grade the lesson should not occupy more than ten minutes. Two such lessons should be given each day, one in the morning and one in the afternoon. These periods may be lengthened to fifteen or twenty minutes for the second and subsequent years. It is doubtful if anything is gained in results by prolonging the Writing lesson in any grade much beyond twenty minutes.

THE PLACE FOR WRITING ON THE TIME TABLE

Writing lessons should not be given immediately after the pupils have been engaged in strenuous play or physical exercises, for the muscles are not then sufficiently steady.

A good plan with classes where much seat work in Writing is done is to take the Writing lesson in the early part of the morning. This gives the pupils a good start for the day in posture and freedom of movement. Spelling lessons and other written tasks may be commenced with a brief period of movement drill.

THE USE OF WRITING SCALES

A definite standard should be set for the Writing of each grade. Pupils should be familiar with these standards, and should be taught to measure their writing by means of a writing scale. The two-fold purpose of such scales must be kept in mind, (1) To provide a scientific and accurate method of grading the pupils' writing, and (2) To enable the pupils to discover their strong and weak points in Writing.

No Writing scale, however, is complete which measures only the product. The process by which the writing was produced must also be measured if pupils are to be impressed with the value of writing in correct, healthful posture, and of using a free, easy movement.

The measurement of posture, movement, and speed should be done by the teacher while the pupil is writing, and the form measured later by the scale. Before attempting to measure any handwriting by

means of an arbitrary scale, due consideration must be given to a study of the different factors which determine excellence in writing, such as (1) Evenness of pressure (quality of line); (2) Starting, finishing, and connecting strokes; (3) Alignment; (4) Uniformity of size, slant, and spacing; (5) Good letter formation.

SPEED TESTS

In order to measure the speed of the pupil's writing, frequent speed tests should be given. The matter written should be familiar to the pupil and should be written from memory. Obviously, if the product is to be measured by a scale, the wording should be the same as that in the scale by which it is to be measured. The pupils should be thoroughly familiar with all the details of the grading so that they may give due consideration to these several factors in their tests.

Their attention should be drawn to correct posture, penholding, movement, and speed. Special features in connection with letter formation should be pointed out. The same test should be given at a later date and results compared.

When the pupils are ready for the test they should be allowed to motion the letters or words in order to develop the "swing," then hold their pens in the air on the word "Ready." On the command "Write" they commence writing and write at their own speed until the command "Stop" is given. The grade for posture, movement, and speed can be announced immediately and that for form be determined by comparison with the scale. Pupils enjoy these speed tests.

ONE-WORD SPEED TESTS

One-word speed tests should be given frequently. A good form of preparation for speed sentence tests is a speed test on each of the words comprising the sentence—given, perhaps, in different Writing periods. Only a portion of any Writing lesson should be devoted to speed tests.

A good method of conducting a single-word speed test is here outlined. Speed words should be written in columns and not across the page. Select a word and point out at first not more than two essential features of the form to be noted in the speed drill. For example, the word "some." The teacher should demonstrate on the blackboard that the "s" should be closed at the bottom and that the "e" should finish upward with a swing stroke the height of the letter. The teacher should write the word a few times on the blackboard and the pupils motion it in "pretend" writing. A few cautions are then given such as "Feet flat on the floor. Backs straight. Heads erect. Pens held lightly. Last two fingers standing on the nails. Ready. Write." The teacher should have watch in hand and give the word "stop" at the end of one minute. The pupils then mark any words in which the "s" is not closed at the bottom or in which the "e" does not finish as shown. These are eliminated from the total number written and the results announced. Pupils enjoy this competitive drill and will watch the form in order to have their words counted. Speed work of this kind will help form rather than destroy it and is of prac-

tical value in developing free movement and rapidity in writing. Sentence tests can be given in a similar manner.

A number of words that can be used in speed drills are here given:—*mine*—18 to 25 words per minute. Emphasize round tops for "m" and "n" and a good loop for "e"; *moon*—18 to 25. Round tops and swing finish; *such*—18 to 20. Close the "s" and watch the last downward stroke and finish of "h"; *lane*—18 to 25. Downward stroke in "P" and loop of "e"; *gain*—18 to 25. Downward stroke of "g." Close it at the top; *young*—18 to 25. Point out that "y" and "n" commence alike. Finish "g" correctly; *pine*—15 to 25. Height of "p." Close it at the baseline; *kite*—15 to 20. Shoulder and second downward stroke of "k," retrace and cross in "t"; *vain*—15 to 20. Starting stroke and retrace in "v," and round tops for "n."

To determine the rate at which a word should be written, the approximate number of ovals written in a minute should be taken as the standard. The number of movement units in writing *some* is "s"—2, "o"—2, "m"—3, "e"—2, total 9. If one count be allowed for the movement between words the total count will be ten for each word. Divide the standard rate of making ovals, 200, by 10 and the result gives the approximate number of times the word *some* should be written in one minute—20. This method of determining the approximate rate of speed may be applied to sentences. The speed will vary of course with the grade of the pupils. The rate at which ovals should be made (the number of movement units per minute) is about as follows:—

Junior Grade—100 to 150; Intermediate Grade—150 to 184; Senior Grade—184 to 208.

Instead of counting for word writing, the letters should be named, the name being prolonged according to the time required for writing the letter. A preliminary word should be given for the initial stroke of the first letter. For initial letters commencing with an underswing, such as in the word *some*, the count should be, "*swing, s, o, m, e.*" For initial letters commencing with an overturn, such as in the word *mine*, the count, "*Over, m, i, n, e.*" should be used. In this way the last movement in the first letter is being made as the name of the letter is said. Other suitable words and sentences for speed tests are shown in the Compendiums and Manuals.

THE PROBLEM OF LEFT-HANDEDNESS

The problem presented by the left-handed child is a difficult one in many respects. "What shall I do with the left-handed pupil?" is a question asked by nearly every teacher. Most seriously affected are the activities connected with handwriting, home economics, and the graphic and industrial arts.

The subject of left-handedness has been dealt with rather exhaustively by several psychologists and physiologists. Teachers are referred to such treatises for detailed study. No attempt will here be made to review the theories advanced by these writers. Sufficient is it to point out that they do not agree as to the cause of left-handedness nor as to the probable effect of an attempt to change to dexterity. Some of the most eminent psychologists admit that the result of observations and experiments

made does not warrant their coming to definite conclusions regarding the matter.

The chief problems to be considered are: (1) Is left-handedness a disadvantage socially or economically? (2) If so, can the handedness of a child be changed without danger of causing stammering or other disorders? (3) What are the best techniques to use in making the change? (4) If a child is dominantly left-handed, should he be forced to use the right hand in writing or in other manual activities? (5) What are the best techniques to use in teaching left-handed pupils to write with the left hand?

These questions might be answered as follows: (1) It is estimated that over ninety-five per cent. of the human race are right-handed. It is little wonder then, that a left-handed person may find himself at a disadvantage—surrounded as he is by mechanical devices designed and constructed mainly for use by right-handed persons. Musical instruments, office furniture, household appliances, surgical and dental instruments, laborers' tools, classroom lighting and equipment, etc., are generally more suitable for the right-handed person. Teachers and other professional trainers who are left-handed, find difficulty in demonstrating manual techniques to their pupils, the great majority of whom are right-handed.

The possible disadvantages above outlined should be discussed with the pupil and his parents so that they may decide whether a change to dexterity should be undertaken. A determined scientific attempt should be made to discover the native handedness of the child. This can be done by handedness and eyedness tests mentioned later in this chapter.

(2) Is a change of handedness likely to cause stammering? Authorities differ upon this point just as they differ in their theories regarding the cause of handedness. Until more scientific data are available, teachers should be guided by the experience of thousands of teachers and others who have been successful in changing the handedness of individuals without any unfavorable results.

The Author of this Manual has made personal investigations of the handedness of six thousand persons including both children and adults. The results of these investigations may be briefly summarized as follows: (1) About ninety per cent. of this number were right-handed in all manual activities. (2) About ten per cent. showed a preference for the use of the left hand. In about eighty-five per cent. of this latter number, the cause of left handedness seemed to be heredity. (3) About ninety per cent. of these left-handed persons had been taught to use the right hand when writing or printing but not when performing other manual tasks. These are known as dextrosinistrals. (4) Among this group of dextrosinistrals, only four had at any time shown any tendency to stammer. In no case was there convincing evidence that the slight speech disturbance was caused by a change of handedness. In a number of cases, antagonism was developed by the drastic methods used in making the change. Many of these dextrosinistrals expressed appreciation of the patience and skill displayed by teachers and parents in changing them to dexterity. (5) The majority of left-handed teachers find themselves handicapped in teaching manual work to right-handed pupils. (6) Left-handedness is con-

sidered a handicap in some athletic activities such as ground hockey; in the playing of some musical instruments; in the operation of some machines; in the use of certain tools, instruments, cooking utensils, dental and surgical equipment, etc.; in the use of office and classroom furniture and appurtenances; in lighting arrangements of classrooms, offices, etc.; in table etiquette. (7) There is a marked preference for right-handed employees by the majority of business and professional men.

In view of these findings, the following suggestions are respectfully submitted: (1) By means of discussions with the pupil and his parents, and by the use of tests in handedness and eyedness, try to discover the native handedness of any pupil who seems to prefer to use his left hand rather than his right. A large number of satisfactory observation tests of handedness, sidedness, and eyedness are outlined on pages 418 to 420 of *The Thirty-Fourth Yearbook of the National Society for the Study of Education*, 1935. (2) If any child has developed the habit of left-handedness but is not dominantly left-handed, explain to him and to his parents the possible disadvantages of left-handedness in adult life. Try to enlist their co-operation in making a change to dexterity. Be patient and sympathetic. Decrease the amount of written work to be done. Have the child practise right-handed writing at the blackboard. Encourage right-handedness in all games and manual activities at school and at home. Discontinue efforts towards making the change if stammering should develop. (Do not suggest to the child that stammering may develop.)

If, however, the child or the parent insists upon a continuance of left-handedness, do not compel the change but give the child the utmost assistance in developing the greatest possible efficiency in the use of the left hand. Study the problems of posture, penholding, angle of paper, slant of writing, and the writing movement for left-handed pupils and give the child an opportunity of becoming a reasonably good penman. These pupils and those who are dominantly left-handed should receive due attention in all manual activities so that left-handed skills already present may be improved and new left-handed skills developed in writing, in shorthand, in art, in throwing, in one-handed games, in the use of common tools, in routine activities, etc.

The position of the body is the same for left-handed as for right-handed persons. The right foot, however, should be placed slightly in advance of the left to allow for freedom of the left arm, the right elbow should be on the desk, and the left elbow slightly off. The penholder should point between the left elbow and shoulder, and the hand should glide on the nails of the last two fingers.

The paper or book should be placed in quite a different position from that used by right-handed

writers. The lines should be parallel to a line drawn diagonally from the lower right-hand to the upper left-hand corner of the desk. The downward strokes should be made to the left of the left elbow and not towards the centre of the body. This will produce correct slant.

INDIVIDUALITY IN HANDWRITING

Legibility is the most important characteristic of handwriting. Individuality which interferes with legibility is undesirable. If there is an urgent desire for individuality in handwriting, this can be developed later after the fundamental objectives of legibility and accuracy have been achieved. Only the standard forms shown in the Compendiums should be taught in the lower grades. Optional forms may be presented in advanced classes where individuality consistent with legibility will be developed.

There is a certain amount of uniformity in all good writing just as there is in good spelling, language, and arithmetic. But no two persons write alike any more than they walk or talk alike. Hence pupils and teachers need not fear that their writing will lack individuality if they adhere to the principles outlined in The MacLean Method of Writing.

Individuality in handwriting should not be emphasized by the teacher. In the majority of cases, so-called "Individuality" in handwriting is merely an indication of imperfection, irregularity, and illegibility.

CHAPTER VII.—A HUNDRED HELPFUL HINTS

There are many devices for creating and maintaining interest and enthusiasm in writing. Teachers will find among the Hundred Helpful Hints here outlined many which they can use to advantage in all grades.

- (1) Always commence a Writing lesson with a suitable movement exercise. This helps to develop rhythm.
- (2) Movement exercises may be alternated with a letter across the page. This helps to develop a "carry-over" of freedom to letter and word writing.
- (3) Improvement contests should be frequently held to discover which pupils make the most progress in a given time, one week, one month, etc.
- (4) Interesting guessing contests may be given. Have pupils write a selection in their best writing and leave it unsigned. Display these papers around the classroom and have pupils guess the names of the writers.
- (5) The muscles of the right arm should be free. Tight-fitting sleeves should not be worn. Bracelets should be removed.
- (6) An interesting method of teaching figures is to teach 1 on the first day of the month, 2 on the second, etc.
- (7) Spelling and Writing may be effectively correlated by having the pupils write during the Writing lesson words which they frequently mis-spell.
- (8) Speed tests should be frequently given in all classes. The results should be judged according to form as well as speed.
- (9) Have the pupils write as much as possible with one dip of ink. This tends to develop rapidity and lightness of touch.
- (10) Have a "Best-Writers" corner where the best writing done by the pupils is exhibited.
- (11) Exhibit occasionally the best work done by pupils in the corresponding grade of another school.
- (12) The best writers among the pupils should be sent occasionally to the blackboard to write while the others watch. This might be competitive,—the pupils to be the judges, and to give the reasons for the decisions made.
- (13) Samples of Writing done by the pupil may be sent to the Author for a diagnostic and remedial report.
- (14) The poor writers in a large class may be seated near each other. In this way particular attention can be devoted to them in the Writing period.
- (15) The standard alphabets and figures, as shown in the Compendiums should be well written on some part of the blackboard where they can remain for the year.
- (16) Pupils of intermediate and senior grade classes can easily be interested in developing good signatures. Legibility and individuality are the most important characteristics to be considered.
- (17) Interesting exhibits may be made of mounted specimens of first samples and subsequent writing.
- (18) After a page has been filled with letter, word, or sentence practice, it may be turned crosswise and used for movement drills, thus economizing paper.
- (19) Study the Teachers' Manual and the Compendiums and Manuals of pupils of your own class or classes.
- (20) Exchange some samples of your own best handwriting with that of your teacher friends.
- (21) Teachers might meet occasionally after school and practise blackboard writing.

- (22) All printing and writing in the primary grades should be supervised until good habits have been well established.
- (23) A special mark made by a coloured crayon or crayola may be placed on the desk of the pupil who does good work in writing. When the desk contains a certain number of such distinction marks, say 5 or 10, a star may be affixed. These marks should be given for good posture, penholding, movement, and form.
- (24) A small piece of coloured ribbon may be tied to the pencil or penholder of primary pupils as a mark of distinction in writing.
- (25) A short Writing lesson each day is more effective than longer lessons two or three times a week. Writing habits are improved by daily practice.
- (26) Inter-school or inter-class contests in penmanship may be arranged by teachers.
- (27) Pupils should be taught to place their penholders on the desk when the teacher is giving a blackboard demonstration. This helps to secure attention.
- (28) The best writers in the class may compete in blackboard writing, or the boys may compete with the girls, while the other members of the class discuss the merits of each.
- (29) Some of the best writers of the class may occasionally be assigned to help the poor writers.
- (30) Special mention may be made in some way of the best writers in the class or in a row. This may be done by means of stars, etc., or by placing their names on the blackboard.
- (31) A blackboard list may be opened in which is placed the names of pupils who adopt correct posture and use a free movement in all written work.
- (32) The best writers may be given special seats as a mark of honour. They may be seated to the right of the teacher or may be allowed to go to a special writing table during the Writing lesson.
- (33) An effective method of teaching a difficult letter is to have the pupil retrace rhythmically a good form placed on the blackboard or on paper by the teacher.
- (34) Competitions are valuable in developing rhythmic counting. One row may compete with another, individuals may compete, or the boys may compete with the girls. The counting should be regular, rhythmic, and quiet.
- (35) At the beginning of the school term take a sample of each pupil's writing. File these for future reference. A special award might be offered for the one who makes the most improvement in a given period of time. This encourages the poor writers.
- (36) Establish a "penmanship corner" in the classroom to display: choice samples from the class and from other classes in the school; samples from other classes in the same city or from other parts of the Province; samples from pupils in other provinces or countries; choice work done by teachers; samples from penmanship magazines; etc. These may be mounted with thumb tacks on cork linoleum, three-ply board, etc.
- (37) A MacLean Method Writing Certificate might be displayed in some prominent place in the classroom.
- (38) Explain fully to your class the High Honour Diploma award, and emphasize the necessity for each pupil doing his or her part.
- (39) Alternate counting by teacher and pupils in drill practice provides variety and helps establish a quiet tone, a good rhythm, and a satisfactory rate of speed.

- (40) Written spelling should always be preceded by a brief period of movement drill. One or two one-space ovals might be made between dictated words. This keeps the combined movement idea prominent.
- (41) A blotter or ruler may be used by the teacher to test whether the pupils' wrist is dragging on the desk. The wrist should be sufficiently high to allow the blotter to pass between it and the desk. Due attention should be given to the pupils' writing in all writing tasks.
- (42) Arm charts showing the position of the arms, paper, etc., may be pasted on the upper left-hand corner of pupils' desks.
- (43) A diagonal line from the lower left-hand to the upper right-hand corner of the desk may be drawn with pencil or with a damp crayon. The lines of the pupil's paper should be parallel to this line.
- (44) Blackboard demonstrations should be made where all the pupils can see them without eyestrain. In seat writing, the light should come over the left shoulder of right-handed pupils.
- (45) A systematic record should be kept of each pupil's progress in writing. The analytical score card in the Compendium should be used.
- (46) The names of the best writers and of the Certificate winners might be published each term in the local newspaper.
- (47) Do not talk too much in the Writing lesson. Let the pupils write. Pupils learn to write by writing, rather than by listening to the teacher telling them how to write.
- (48) Pupils should be encouraged to make LEGIBLE figures (integers). Essential differences in formation should be emphasized: 3 and 8; 0, 6, and 9; 5 and 6; etc.
- (49) Special emphasis may be laid on the capital letters beginning the days of the weeks and months; namely, special attention to capital M on Monday, T on Tuesday, etc.
- (50) Reviews should be frequently given and similarities in letter formation emphasized.
- (51) When writing near the bottom of the page the fingers should glide on a blotter or an extra sheet of paper. This offers less resistance than the surface of the desk.
- (52) Teachers should use in their everyday writing the letter form which they teach the pupils.
- (53) Stress the courtesy value of legibility and beauty in handwriting. Comparison can be made with the courtesy value of good enunciation.
- (54) In order to keep the muscular pad of the right forearm in proper position on the desk, the paper should be pushed upward with the left hand as the writing proceeds down the page.
- (55) The one-word command "Eyes" may be given when the teacher wishes all the pupils to watch a demonstration.
- (56) Pupils may hold their practice paper under their chins to show the teacher the result of their work. The same method may be used when one pupil displays his work to the class.
- (57) The left margin should be of uniform width down the page, while the right margin should be kept as even as possible. One-half inch margin is satisfactory.
- (58) The alignment of the tops of the letters should receive attention as well as the baseline alignment.
- (59) Special Diplomas for Improvement and Proficiency may be awarded by the teacher at the end of each term.

- (60) The forms of all the small letters will have been taught at the end of the second year. These should all be reviewed during each of the subsequent years, attention being directed toward the perfection of form.
- (61) At the beginning of a Writing lesson the pupils may be told that a few of the best papers will be shown to the Principal of the School or to some other interested person.
- (62) At the close of a Writing lesson allow the pupils to ask for other pupils' papers which they would like to see.
- (63) Occasionally pupils should be allowed to exchange papers, and grade each other's work on form, spacing, alignment, slant, etc.
- (64) Poor writers may be allowed to watch the work of some of the best ones.
- (65) Half of the class may be sent to the blackboard to write a copy and sign their names. The other half should then be sent to write the same subject matter under the first copy and see if they can improve it.
- (66) The pupils should study the forms in the Compendiums and Manuals but should not copy them, as this has a tendency to retard the movement. After writing these forms they should compare their writing with the text books.
- (67) "Pretend" writing may be used as an aid in the development of rhythm and muscular control. This can be done with the unsharpened end of a pencil or by using dry pen on paper.
- (68) In large classes in the primary grades the pupils remaining at their seats may motion in the air while the others write at the blackboard.
- (69) The penholder should lie between the thumb and middle finger crossing the index finger at or near the third knuckle joint. An elastic band may be used to hold the penholder in proper position relative to the index finger.
- (70) A line may be made on this finger where the penholder should cross, with a soft, black lead pencil.
- (71) Another good method of impressing this position upon the mind of the pupil is to place the index finger of the left hand on the third knuckle joint of the index finger of the right hand. The penholder should be lying just ahead of this joint so that the finger of the left hand can easily be placed on this joint, immediately behind the penholder.
- (72) Special attention should be given to difficult combinations of letters such as *vo*, *os*, *or*, *oe*, *iu*, *ui*, *un*, *br*, *wi*, *ge*, *ji*, *ye*, *ll*, *gl*, *ght*, etc.
- (73) Stories should be used in the primary grades to illustrate correct method of posture, penholding, movement, and letter formation.
- (74) Have pupils listen to the rhythm of the chalk while the teacher demonstrates on the blackboard.
- (75) Pencils may be collected after the Primary Writing Lesson is over. They may be stood on end in individual holes bored in a small piece of board.
- (76) Where the blackboards are too high for primary grade pupils a platform, movable or permanent, should be built so that pupils can easily write at a height of at least 20 inches on the blackboard.
- (77) Occasionally during the Writing lesson, allow some of the best writers to pass about the room adjusting the arms, paper, and pens which are not in proper position.
- (78) The teacher must *want* to teach writing. Enthusiasm begets enthusiasm.
- (79) Emphasis may be placed upon correct forms of English by practising the writing of sentences such as: "*Lay the book down*"; "*I saw a good show*"; "*That is a secret between you and me*"; "*May I write on the board?*"; etc.

- (80) A metronome is a valuable aid in developing and regulating speed. One may be borrowed from one of the pupils if the teacher cannot obtain one in any other way.
- (81) The Writing lesson should not be commenced until all the pupils are ready for work and attending.
- (82) Have the best writer in each row write a short sentence, then pass the paper down the row, each child writing the same sentence and signing his name. This helps to get uniform size.
- (83) A word of commendation written with red ink on a pupil's well-written paper and signed by the teacher is appreciated and is a strong incentive for greater progress.
- (84) Occasionally the teacher should write a letter, word, or sentence on the blackboard and have the pupils criticise or commend.
- (85) Keep in mind the three S's in Writing—Size, Slant, and Spacing. These are the three things that make writing pleasing to the eye and easy to read.
- (86) Have pupils write social letters to pupils of other schools in the Province or of other lands. This also motivates the study of other subjects such as social studies, language, etc.
- (87) Allow the pupils to grade their own work occasionally, on posture, movement, form, and speed.
- (88) Fancy figures, using various combinations of drills, ovals, and push-and-pull exercises, develop skill and ingenuity and freedom of movement.
- (89) Teachers should qualify for a Teacher's Diploma and display it in the classroom as an incentive to pupils.
- (90) Primary Certificates may be granted to primary pupils who sit in good position, hold their pencils correctly, and use a fairly free, "combined" writing movement.
- (91) A large drawing or illustration of correct posture or penholding should be placed in some prominent part of the classroom.
- (92) An effective method of developing rhythm and interest in the Writing lesson is individual counting by the pupils. The teacher passes among the pupils and touches one pupil on the shoulder who takes up the count until relieved by another.
- (93) Pupils should occasionally take home their writing Compendiums to show parents their progress.
- (94) Writing "lines" should never be given as a punishment. The association of ideas is not conducive to interest in handwriting.
- (95) Progress Certificates may be awarded by the teacher to pupils who make satisfactory progress in Writing during any stated period.
- (96) A suitable pen-wiper can be made by pupils by fastening a few pieces of soft cloth through the centre with a paper fastener or button.
- (97) An occasional lesson should be given on the addressing of envelopes. Pieces of practice paper may be ruled or cut to the size of an envelope. Attention should be paid to arrangement and punctuation as well as to good penmanship.
- (98) The right-oval movement drill should be given as frequently as the left oval, for many letters are developed from this motion.
- (99) The honest attempt of pupils, no matter how crude, should never be ridiculed.
- (100) A writing exhibit should be a feature of all school fairs.

CHAPTER VIII.—THE WRITING LESSON

Success in handwriting instruction depends upon recognition of meaning combined with skill in execution. Writing should have meaning, but appropriate exercises for the development of skill must also be employed. Improvement cannot take place without repetition, but the repetition must be supervised. Hence the value of interesting, purposeful lessons in Writing. During these lessons, each pupil should use his Compendium for close study of letter formation, alignment, size, slant, spacing, quality of line, etc. See page 40. If extra practice paper or book is used, it may be placed on top of the open Compendium to conserve desk space. This should be removed when studying the copies in the Compendium *before* practice, and for comparison *after* practice. At the end of the lesson, pupils should record their best writing in their Compendiums so that their progress may be easily observed.

The method employed in the formal Writing lesson will vary, of course, with the grade of the class, but a plan is here outlined which will suggest to teachers the general lines along which the lesson should be conducted. Detailed plans of primary grade lessons are given in Chapter XI.

In each lesson there should be a specific, purposeful plan. The lesson should include movement drills, and practice of letters, words, and sentences needed in the pupils' other activities. Practice will

produce improvement if the child recognizes his faults and tries to correct them. Emphasis should be placed upon process and product. The principles taught in the Writing lesson should be emphasized in all written tasks.

In introducing a new letter form the general method of teaching should be:

1. *Studying*—The teacher should direct the pupils' study of letter formation, etc., in the Compendium or Manual, the aim being to develop clear "mental pictures."
2. *Showing*—Demonstration of the new form on the blackboard by the teacher.
3. *Describing*—Brief explanation of form, proportion, rhythm, and speed; comparison with letters or principles previously taught.
4. *Motioning*—Pupils may motion the letters in the air, or over the form in the compendium at the correct rate of speed using rhythmic counts or cues.
5. *Tracing*—Pupils of the primary grades should trace forms written by the teacher on the blackboard. See Chapter XI.
6. *Writing*—The pupils write while the teacher supervises—commends, criticises, corrects.

The above outline may be detailed more fully for a type lesson as follows:

A. Preparation for the Writing Lesson—

- (a) Desks or tables are cleared of books not needed in the Writing lesson, so as to provide the maximum amount of desk space. This allows for good posture and free movement.
- (b) Writing materials are placed on the desk. (Compendium, practice book or paper, pencil or pen and ink, blotter.)

These operations should be carried out quickly and without confusion.

B. Pupils study the forms in their Writing Compendium or Manual. Questions should be asked by the teacher regarding form, size, proportion, starting and finishing strokes, alignment, quality of line, count, slant, spacing, etc. These details are more easily and accurately learned from the Compendium than from the blackboard. See page 40.

C. Teacher's Demonstration—

The teacher should demonstrate on the blackboard in plain view of all the pupils, the letter, figure, word or sentence being taught. This work should be as nearly perfect as possible and should be executed in correct posture and at a suitable rate of speed for practical writing by the pupils being taught. The teacher should use the count or rhythmic cue which will be used by the pupils during the lesson. Teachers should spend time in practice for these demonstrations, and should never be content to place inferior work before the pupils. A short period spent

daily on purposeful blackboard practice will work wonders in improving the teacher's blackboard writing. The Writing Compendium or Manual should be at hand for reference.

D. Teacher's Explanation—

This should be brief. Pupils learn to write by writing rather than by listening. Let the chalk talk. The essential features of the letters should be briefly pointed out—form, slant, proportion, rhythm, starting and finishing strokes, and comparison with elements or letters previously learned. Instructions should be positive—what to do rather than what not to do.

E. The Pupils Practise—Motoring, tracing, or writing with freedom and rhythm.

(a) Movement Exercises.

Movement exercises are a valuable aid in the development of rhythm, freedom, and letter formation. They should be considered however as a means and not as an end. Hence only a small portion of the Writing lesson should be devoted to movement drills. The lesson should be commenced with a general movement exercise such as left-oval, right-oval, or push-pull drill, depending upon the formation of the letter being taught.

In the higher grades, pupils should practise specific movement drills for the purpose of developing more accuracy of letter for-

mation. Suitable exercises of this type are shown in the Senior Manual. They should not be used in the junior grade where the writing should be large, legible, and free. Letter formation should be improved as these pupils advance from grade to grade.

Lateral drills, writing of small letters in groups of three, are helpful in acquiring a free, gliding movement as the hand progresses across the page, and also in developing uniformity of size, slant, and spacing.

The development of rhythm and speed in movement drills is greatly helped by the use of some external stimulus such as quiet counting, soft music, or the ticking of a metronome. Alternate counting by teacher and pupils provides variety, and helps to establish a quiet tone, a good rhythm, and a satisfactory rate of speed. Detailed suggestions for rhythm are outlined in Chapter IV. of this Manual.

- (b) *Letter or Figure Written* with free movement, at a suitable speed. Approximately the same number of letters or words should be written to a line as shown in the Compendium or Manual. This teaches correct spacing so essential to the appearance of a well-written line or page. Some pupils may be selected to practise at the blackboard.

This blackboard practice is helpful in the development of letter formation and rhythm. Typical errors may be briefly discussed and corrected.

F. *Commendation and Criticism.*

This is a necessary feature of every Writing lesson. The best forms made should be selected and compared with those in the Compendium or Manual. These comparisons and criticisms should at first be directed by the teacher, but pupils should be taught to criticise their own work. General errors should be dealt with on the blackboard. *Criticism must be constructive.* The correct form should be emphasized and the method of correcting the error made clear. *Good writing should be commended* and displayed to the class, and attention directed to its good features.

G. *Correction of Errors.*

Further practice should now be given and directed to the correction of errors previously pointed out. The gross class errors should be corrected first, then the individual errors *one at a time.* Purposeful, remedial exercises should be given for the correction of the individual faults. Helpful suggestions are given in Chapter IX.—“Diagnostic and Remedial Instruction.” Cues may be used to advantage. In making capital *O* for instance, some pupils will make the letter too long and narrow. The rhythmic cue, “*Round-O*” may be given instead of Count “1, 2.” To remedy a poor finishing stroke the cue, “*Finish-up,*” may be used. In a lesson on small *e*, the cues, “*Swing-loop-swing,*” will emphasize the form as well as the rhythm of the letter.

The teacher may motion the form in the air as an aid in regulating her own speed and rhythm while she supervises the rhythm of the pupils' writing. To encourage correct posture and freedom, such cues as these are helpful: "*Heads-up*," "*Wrists-up*," "*On the nails*," "*Make it light*," "*Glide along*."

Lateral drills, small letters in groups of three or four, may next be practised for the purpose of developing a free, rhythmic lateral movement and uniformity of size, slant, and spacing.

Words and sentences should then be studied and written and the results compared with the forms in the Compendium or Manual. Particular attention should be devoted to letter formation, proportion, size, slant, spacing, quality of line, alignment, and beginning and ending strokes.

H. Writing in Compendiums.

The pupils should now record their best writing in their Practice Compendiums, using the same speed and writing movement as in their practice.

I. Conclusion.

The Compendiums may now be placed in envelopes or folders as explained on page 23 and put in the desks, or collected for the teacher's examination. *The study of this particular letter should be reviewed in a subsequent lesson before passing on to a new character.*

Some Writing lessons should be devoted entirely to word and sentence writing.

It will be seen that the general plan outlined above is briefly as follows:

1. Movement Drill.
2. Letter Practice.
3. Corrective Exercises.
4. Word or Group Drill.
5. Sentences or Paragraphs.

Suggestions on methods of integration, and many helpful hints for providing interest and variety in the Writing lesson, and for developing a general Writing consciousness, are given in Chapter VII.

The Writing Lesson can be made interesting and enjoyable to both teacher and pupil. Intelligent preparation; skilful demonstration; kindly, constructive criticism; and plenty of enthusiasm are sure passports to success in the Writing Lesson.

CHAPTER IX.—DIAGNOSTIC AND REMEDIAL INSTRUCTION

Diagnosis should always precede remedial measures in defective writing. Self-study and self-diagnosis will be helpful in the application of remedial measures and in the prevention of habits which lead to error. The most common causes of faulty writing are outlined on this page. Remedial measures are suggested here and on the following pages.

1. *Incorrect Visualization.* The remedy for this is careful study of the forms in the Compendiums. Pupils should be questioned closely on letter formation while studying from their Compendiums before practising these forms.

2. *Incorrect penholding and paper-placing,* causing incorrect slant. Teachers should see that pupils hold their pens and paper correctly.

3. *Failure to move the paper towards the left* as the writing proceeds across the page. This causes lack of uniformity in slant. The paper should be moved leftward with the left hand. Pupils in senior grade may move the right arm instead of the paper.

4. *Faulty direction of the downward strokes,* causing incorrect slant. The paper should be held as illustrated in the Compendiums, and the downward strokes made towards the centre of the body.

5. *Faulty starting stroke.* Pupils should be impressed with the fact that the direction of the initial stroke will be the same as the direction in which the pen is moving when it touches the paper. Motioning in the air under the direction of the teacher will help to remedy this fault.

6. *Faulty finishing stroke.* Pupils should study finishing strokes in the Compendiums. The small letters except the *j, g, y, and z* finish with an “under-swing.”

7. *Lack of uniformity in size, slant, or spacing.* Careful study of sizes of letters, and of spacing; proper adjustment of body, arms and papers; and practice of corrective exercises shown on page 25 of the Appendix will help greatly to develop correct size, slant, and spacing.

8. *Poor quality of line,* caused by poor pen nib, poor ink or paper, too much pressure, or slow writing. Use good materials and encourage a light, free, rhythmic writing movement. Counting should be quiet. Do not accent the downward strokes.

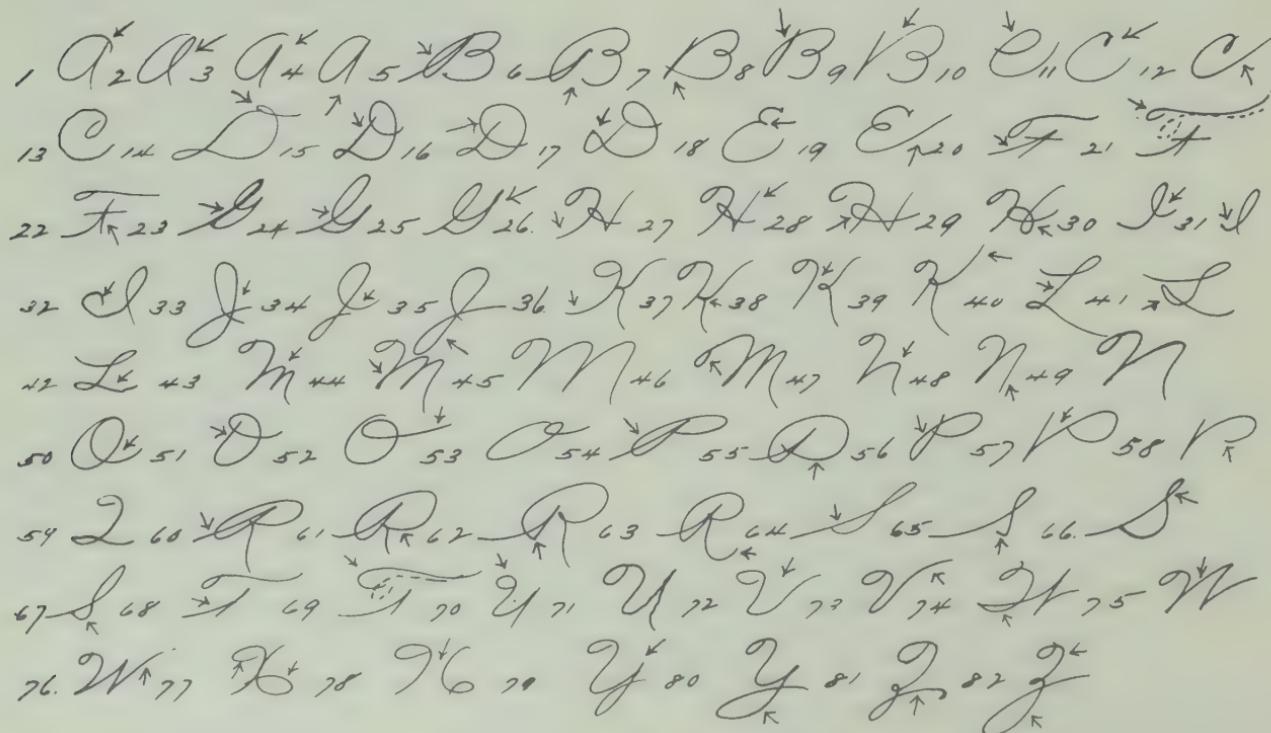
9. *Faulty alignment,* caused by excessive speed or carelessness, or by failure to see the baseline while writing. Adjust paper and arms correctly.

10. *Poor writing materials.* Pupils should use good pencils, penholders, pen nibs, ink, and paper; otherwise their work will be inferior.

COMMON ERRORS IN FORMATION OF CAPITAL LETTERS

A few of the most common errors in letter formation are here shown. They are placed here for the

purpose of instruction to teachers and are not meant to be placed before pupils.



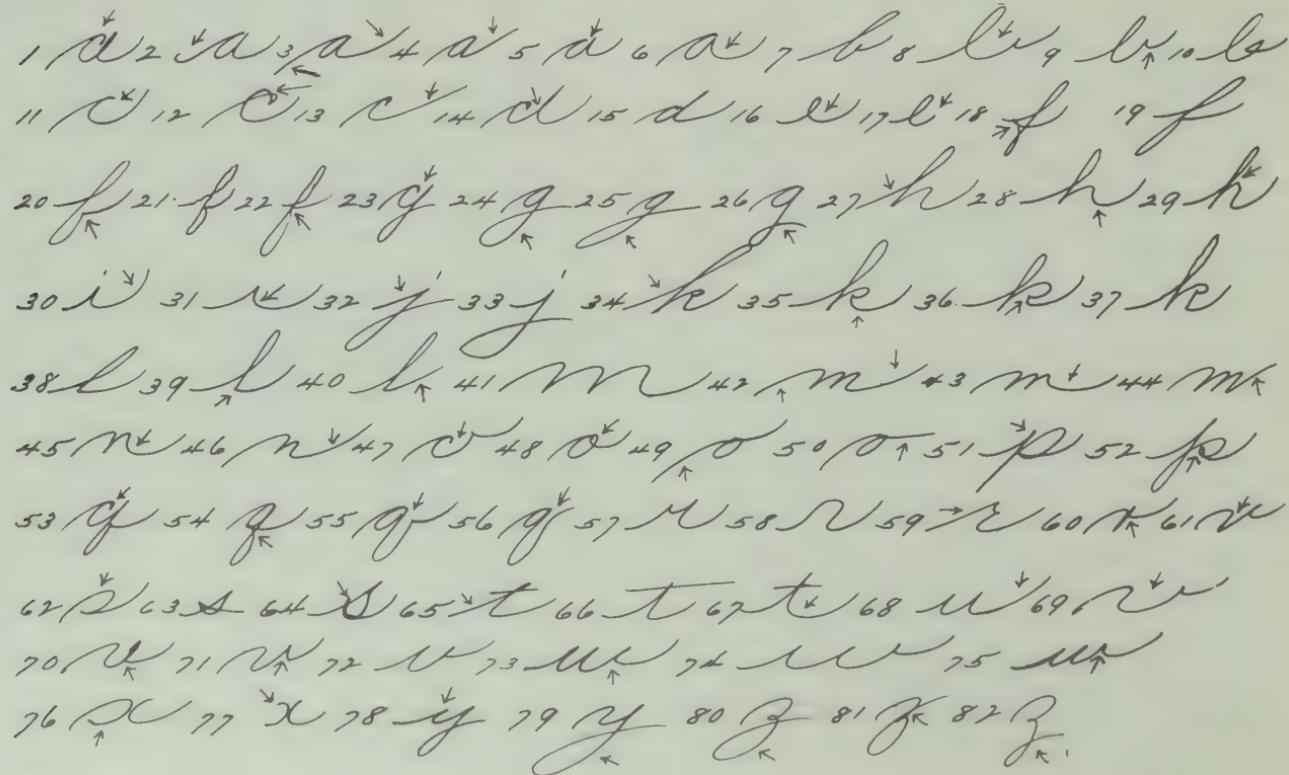
COMMON ERRORS IN FORMATION OF CAPITAL LETTERS

HOW TO CORRECT THEM

1. Faulty Starting stroke. Commence **leftward** and **downward**.
2. Loop. Pause slightly at top of letter.
3. Gap. Close it at the top.
4. Finishing stroke too short. Finish below the baseline.
5. Not enough curve to first stroke. More underswing.
6. Gap at baseline. **Finish with a dot**.
7. Wrong finish. Finish with a dot.
8. First line not retraced. Practise push-and-pull drill on this line.
9. Not enough retrace. Practise push-and-pull drill.
10. Faulty starting loop. Study the form in the Manual.
11. Faulty starting stroke. Make a loop.
12. Faulty finish. Should be underswing.
13. Shaky lines. Cramped finger movement. **Speed up**.
14. Finishing stroke not low enough.
15. Downward stroke should be a double curve.
16. Finishing stroke too low. Finish like C.
17. Faulty loop on left. Practise double loop drill.
18. No loop in centre.
19. Faulty finishing stroke. Should be underswing.
20. Not enough curve to starting stroke.
21. Faulty top. See dotted line.
22. **Downward stroke should be on main slant. Poor top.**
23. Faulty starting stroke.
24. Upper loop too long.
25. Too high at arrow point.
26. Should be **standing finish** on baseline.
27. Second downward stroke should be a **simple curve**.
28. Horizontal loop too long.
29. Extra loop. **Pause** at baseline.
30. Starting stroke should be on baseline.
31. Not enough curve to **finishing stroke**.
32. Too much finger movement. More freedom required.
33. Downward stroke should be **straight**.
34. Faulty starting stroke.
35. Lower loop should be only one-half space.
36. First downward stroke should finish on baseline.
37. Centre loop too low.
38. Gap Loop should just touch first downward stroke.
39. Wrong start for second downward stroke. Use double curve.
40. Downward stroke should be **double curve**.
41. Faulty horizontal loop. Finish below line with double curve.
42. Faulty finishing stroke. Study the Compendium.
43. Second and third strokes not high enough.
44. Not enough retrace.
45. Over strokes all same height.
46. Starting loop too low.
47. Second over stroke too low.
48. Faulty finishing stroke. More curve.
49. Letter too wide.
50. Finishing curve too low.
51. Faulty oval.
52. Finishing curve too long.
53. Too much slant. Adjust paper. See **Arm Chart**, page 27.
54. Faulty starting stroke. Make underswing curve.
55. Finishing stroke too low.
56. **Retrace** the downward stroke.
57. Too wide at arrow.
58. Faulty finishing stroke. **Close it up**.
59. Tremulous lines. **Use more freedom**.
60. Faulty starting stroke. More Curve.
61. Centre loop too low.
62. Sharp angle at arrow. **Do not pause** at this point.
63. Faulty finishing stroke. Finish down.
64. Not enough underswing to starting stroke.
65. Faulty finish. Close it up.
66. Upper loop too small.
67. Upper loop too long.
68. Faulty underswing. Too much slant to downward stroke.
69. Faulty top. See dotted lines.
70. Faulty starting and finishing strokes.
71. Finger movement. **Speed up**.
72. Too wide at arrow.
73. Finishing stroke too long.
74. Loop at arrow. **Pause at baseline**.
75. Second stroke should be an underswing.
76. Finishing stroke too high.
77. Poor loops. Study the form in the Compendium.
78. Gap at arrow. Close it up.
79. Too low at arrow.
80. Lower loop too wide.
81. Faulty finishing stroke.
82. Lower loop too long. Should be only one-half space.

COMMON ERRORS IN FORMATION OF SMALL LETTERS

A few of the most common errors made in letter formation are here shown. They are placed here for the purpose of instruction to teachers and are not meant to be placed before pupils.



COMMON ERRORS IN FORMATION OF SMALL LETTERS

HOW TO CORRECT THEM

1. Faulty starting stroke. Practise "overturn" separately.
2. Starting stroke should be an **overturn**, not double curve.
3. Starting and finishing strokes too long.
4. Finishing stroke should be an **underswing**.
5. Gap at arrow. **Close it up**.
6. Faulty downward and finishing strokes. Check motion slightly at baseline.
7. Faulty starting stroke. Should be underswing.
8. Too wide at arrow.
9. Should be a **slight retrace**.
10. Loop at arrow instead of retrace.
11. No hook. Starting stroke should point to baseline.
12. Loop instead of a retrace.
13. Faulty finishing stroke. Should be underswing.
14. Gap. **Close it up**.
15. Faulty slant and finishing stroke.
16. Downward stroke should be on main slant. Check motion slightly at base line.
17. Faulty finishing stroke. **Finish higher**.
18. Lower loop should not cross down stroke.
19. Too much slant. Faulty finishing stroke. Study Arm Chart.
20. Gap. Close it up same as q.
21. Cramped finger movement. **Use a free movement**.
22. Lower loop too long. Lines all meet at a point.
23. Gap. Faulty starting stroke.
24. Lower loop too large.
25. Too much slant to downward stroke.
26. Finishing stroke too low. Finish through the base line.
27. Faulty starting stroke. Should be an underswing.
28. Second downward stroke should be on the main slant. Check the motion slightly at base line.
29. Too much retrace. Study the form in the Compendium.
30. Finishing stroke too high.
31. Too much rounded out.
32. Faulty starting stroke. Should be underswing.
33. Lower loop too long and wide.
34. Faulty starting stroke.
35. **Second downward stroke should be on the main slant**.
36. Gap at arrow. Shoulder too large.
37. Too much finger movement. **Use combined movement**. Speed up.
38. Too much slant. See Arm Chart.
39. Angle at base line too sharp. Do not stop at this point.
40. Faulty finishing stroke. Use underswing.

41. Letter too wide.
42. Faulty starting and finishing strokes.
43. Third down stroke should be on main slant. Check motion slightly on baseline.
44. Finishing stroke should be an **underswing**.
45. Same error as in 43.
46. Starting and finishing strokes too long.
47. Faulty starting stroke. Gap at top. Close it up.
48. There should be no loop. **Pause at the top**.
49. Starting and finishing strokes too long.
50. Finishing stroke should be an **underswing**.
51. Starting stroke should be **one-half space** high.
52. Gap at arrow. **Close it up**.
53. Faulty starting stroke. Gap at arrow.
54. No overlap at baseline. Study the form.
55. No gap at arrow. Close it up.
56. Faulty finishing stroke.
57. Shoulder too high.
58. Faulty top. Study the form in the Compendium.
59. Faulty starting stroke. **Use Underswing**.
60. Too much retrace on second downward stroke.
61. No gap at arrow. Should be **retrace**.
62. Should be sharp top. Use underswing starting stroke
63. Finishing stroke should be **underswing with retrace**.
64. Curve stroke too high at arrow.
65. Faulty starting stroke. **Use underswing**.
66. Cross too long.
67. Check motion slightly at base line. Do not pause, however.
68. Finishing stroke too long.
69. Too wide at arrow.
70. Too much retrace.
71. No gap. **Watch retrace**. See the b and w.
72. Faulty starting stroke. **Use overturn**.
73. Too much retrace. Letter too wide.
74. Letter too wide and rounded.
75. Gap at arrow. **Watch retrace**.
76. First stroke finishes too far to left.
77. Faulty starting stroke. Commence on base line.
78. Faulty starting stroke. Should be **overturn**.
79. Lower loop too long and wide.
80. Lower loop too wide.
81. Finishing stroke crosses too high.
82. Finishing stroke too low.

CHAPTER X.—THE USE OF THE STORY IN WRITING LESSONS

Teachers of all grades, but particularly those having charge of young pupils, realize the pedagogical value of a good story, well told. Valuable lessons can be taught in this way, for the interest of the child is caught and held.

It is a well-known psychological fact that young children must be told the same thing many times, before they really learn it.

There are so many details to be watched in Writing, that it is no wonder small children have to be reminded, almost constantly, about their posture, the position of the hands, of the pen or pencil, of the paper, etc. They have difficulties with movement and form. Teachers should guard against allowing themselves, perhaps unconsciously, to drift into the habit of nagging.

The Author submits a few stories which have been found very helpful in teaching the required lessons to Junior Grade pupils. Little ones are intensely interested in these stories, and respond to the suggestions contained. In fact, stories such as these may be told to pupils of advanced classes. It might be well when adopting that plan to commence the story somewhat as follows: "A Primary Grade Teacher once told her pupils this story—of course this is not a story suited for the big boys and girls, but you may be interested in hearing what was told to pupils in the Primer Class." Experience shows that pupils of the Senior Grade, and even High School pupils are keenly interested in these simple stories.

In a separate treatise "Penmanship Stories," teachers will find a large number of interesting stories such as the ones which follow:

THE STORY OF THE SKATES

(*To illustrate the method of gliding on the finger nails in writing*).

Girls and Boys:—As I was coming to school this morning I saw some children skating on the pond. O! they were having such fun! they were gliding so fast over the ice on their skates. Now children have to stand up on their skates in order to skate, don't they? You never saw a boy skating on his side. Wouldn't he look funny if he tried that! Now would you believe it if I told you that the last two fingers of your right hand have skates? Well, they have. *The finger nails are the skates*. Let me show you how these fingers stand up on their skates when you write.

Do you see how easily they glide when I write? Watch them as I write "me." Do you see how they glide up and down the paper while I write? Now isn't that fine! I am sure you can do it just as well as I can, but if you turn your hand over on its side, the fingers can't skate any better than you can skate on *your* side. How many of you are going to try to teach your fingers to stand up on their skates? That's fine! I am sure you will all learn to be good writers.

THE STORY OF "O"

I wonder whether you ever heard of the "O" family? Perhaps you never did. I am going to tell you about the "O" family this morning. There are five in the "O" family of which I am thinking. The funny thing about this family is that they all look just alike. All of them have the same shaped faces and the same little lock of hair. Not one of the "O" family has a big round face and not one has a wee skinny face.

I shall now make some "O's" on the board and give them eyes, mouths, and noses so that you may see that they look just alike. See the little curl of hair that sticks up so nicely. Take a long look at the five nice "O's" that I have made. Now, we shall go



to the board and see if we can make a nice "O" family, and remember that every "O" must look just like his brother.

TO THE TEACHER:

The illustrations explain the story. This is one of the best stories to illustrate the point that capital "O" is not round like a circle and that the finishing line curves upward.

THE STORY OF THE SICK PENCIL.

(To illustrate correct pencil-holding)

Boys and girls, I saw a very strange sight the other day. I noticed a boy trying to write with a sick pencil. At least I suppose it was sick, for it was lying down in his hand, just like this. (Teacher should show pencil lying down between thumb and first finger). I think this pencil must have had chickenpox or a bad cold, or something that made it feel very sick. You know, boys and girls, when you are sick or feeling bad you just lie down in a bed. I hope that none of your pencils are sick, but that they are all well and able to stand up like this. (Teacher here illustrates correct method of holding the pencil.)

Now, boys and girls, show me how pencils stand when they are well.

Children are fond of Stories and Smiles. Teachers should have a large fund of each, from which they should draw liberally.

CHAPTER XI.—FIRST YEAR WRITING—PRINT WRITING

(Each pupil in Grade I. should be supplied with a copy of Compendium 1, "My First Printing Book." Teachers should study and follow the complete, concise instructions given in the Compendium.)

Teachers in charge of first-year pupils should also read carefully the previous chapters in this Manual. Many of the suggestions contained therein are particularly applicable to teachers in the primary grade. Moreover, all teachers should be familiar with the work of all grades. A brief outline of The MacLean Method Course in Writing is shown on page 16 of this Manual.

PRINT WRITING AND CURSIVE WRITING

An historical study of the development of handwriting and of the results of scientific experiments indicates: (1) That cursive writing with a forward slant is the type best suited for use by adults and by pupils in the higher grades of our schools. (2) That print writing is better suited for pupils in the primary grades for the following reasons:

- (a) It is easier to teach and to learn because of the simplicity of the letter forms and the absence of connecting strokes.
- (b) The movement units are shorter and less fatiguing than in cursive writing.
- (c) It is an aid to reading since only one form of alphabet is used.
- (d) It satisfies the desire of the young child to write.

Primary teachers should remember, however, that print writing is only for temporary use—a short cut to written expression in grade I. and the early part of grade II. Care must be taken to see that good writing habits are developed. Correct writing principles should be emphasized in blackboard and in pencil print writing.

OBJECTIVES OF PRINT WRITING IN GRADE ONE

Print writing should be integrated with other activities so that from the beginning it will have meaning for the child. The purpose of print writing is to give the child an easy medium by which he may express his ideas. Hence legibility and ease are the two main objectives. Careful attention should be paid to letter formation, spacing, and alignment. Correct habits of posture, pencil-holding, paper-placing, and rhythm should be established. The pupil's enjoyment of his printing, however, should not be hampered by undue emphasis upon the mechanics.

PREPARATION OF THE TEACHER

The teaching of Print Writing requires proficiency on the part of the teacher. She should study the suggestions given in this Manual and in the pupil's Compendium, practise the models, and use these forms in all her printing.

BLACKBOARD PRINT WRITING

The first lessons should be given at the blackboard where there is ample opportunity for freedom of movement and large printing. Here, also, the teacher can quickly discover each child's difficulties and help him to form correct habits. She should demonstrate, above her head, in plain view of all pupils. Copies for the class should be set at the eye-level of the pupils. Class instruction should be given at first when attention should be directed to posture, chalk-holding, direction and sequence of strokes, proportion of letters, and rhythm.

RULING OF BLACKBOARDS

In order to develop proper conception of form, slant, and proportion, the blackboards should be ruled with horizontal lines about $2\frac{1}{2}$ to 3 inches apart. Undue attention should not be paid to these lines during the first few lessons while freedom and rhythm are being established. The teacher will find these lines a valuable aid in the setting of copies which should be quickly and accurately printed, thus giving the child correct impressions of speed, rhythm, and letter formation.

The most satisfactory method of ruling lines is by painting very narrow horizontal lines as shown on page 14 of Compendium No. 1. The lining should be accurately done. A soft retiring color should be used so that the lines are not too prominent. Temporary lines may be made with a colored pencil. Slate boards can be permanently ruled by scratching lines on them with a sharp tool such as an awl. Since primary

pupils can reach only a short distance, it is necessary to rule only a few lines above the chalk trough. A short strip in the centre should be ruled at the proper height for the teacher's demonstrations.

Temporary lines, (vertical for print, and oblique for cursive writing), may be drawn to divide the blackboard into sections for the individual pupils. These lines may be drawn from 18 to 30 inches apart, depending on the amount of space available and the number of pupils in the class. If these lines are drawn with colored pencil, the width of the spaces can be changed when advisable.

INTRODUCTION OF PENCILS AND PAPER

The introduction of pencils should not be hurried. It is important that a fair degree of co-ordination and rhythm be first developed at the blackboard. After pencils have been introduced, any new letter form should be taught at the blackboard before it is attempted on paper. The foundation for good writing should be laid in the primary grade. Hence primary teachers should endeavour to teach correct habits of posture, (body, arms, and hands), pencil-holding, paper-placing and shifting. She should also try to develop rhythm and relaxation in all written work.

Pupils should sit in a comfortable, hygienic position as illustrated in their Compendiums. The feet should be flat on the floor and slightly apart. The head should be erect with the body leaning forward from the hips. Both arms should rest on the desk so as to keep the shoulders level. The left hand

should hold the book or paper in position. The pencil should be held lightly between the thumb and middle finger, the index finger resting lightly on top of the pencil about an inch from the point. The wrist of the right hand should be turned slightly to the right.

Pencils should be slightly larger than those used in higher grades. This helps to prevent gripping. The lead should be large, black, and soft so as to produce a clear black line without pressure. It should not be too sharp. The paper should be unglazed, not smooth.

GUIDE LINES

Ruled paper is helpful in teaching form, proportion, and alignment. See page 3 of Compendium 1. Undue emphasis should not be placed on these lines in the first lessons. Alternate heavy and light lines are used in the first few pages of this Compendium. The child should use the heavy line as a baseline. This plan is later discontinued, since ordinary paper is not ruled in this manner. The pupil should then use each second line as a base line.

VALUE OF THE PRACTICE COMPENDIUM

Two important factors in learning to print are correct visualization and co-ordination of eye and hand through practice. The Compendium has been compiled with these two factors in mind. It contains good models for study at close range by each pupil. It also contains practice space, so that only one book is necessary in the printing lesson. This plan economizes desk space and facilitates good posture, better

arm position, and more freedom of movement. The completed book will contain a record of the pupil's progress.

THE PLAN OF THE COMPENDIUM

Print Writing instruction is divided into three periods: *Preparatory, Initial, and Independent*. Compendium 1 contains exercises for practice in each period.

In the *Preparatory Period* the child should acquire a printing readiness. The first four pages provide exercises in the drawing of simple objects. These will help to develop the child's powers of observation, discrimination, and motor control. Drawing is the child's first "written" method of recording a story, and from it printing should evolve. The teacher should note the suggestions for each lesson. The story element should be introduced so that the exercises do not become mere mechanical drawings. The time spent in this period will depend on the ability of individual pupils.

In the *Initial Period*, pages 8 to 40 of Compendium 1, the teaching of Print Writing is begun. It is important that a maximum of good habits be formed and a minimum of bad. Careful guidance should be given, and all printing done under the supervision of the teacher. Pupils learn more easily if the construction of letter forms is compared. See pages 18 to 22. The other exercises in this period are based on the principle that "The approach to writing should be through the child's interests and should have meaning to him from the beginning." Printing lessons should be correlated with his other school activities.

During the Preparatory and Initial Periods a writing readiness has been developed and the child has commenced the formation of correct writing habits. He has learned to print letters and figures, his name, and words and short sentences needed in his activities. He has now reached the *Independent Period*, when he will wish to branch out on his own and print short stories, social letters, invitations, etc. His Compendium should be used for study of letter formation and for good examples of spacing, etc. Many words needed by pupils will be found on pages 52 to 55, Compendium 1. Careful supervision should be continued.

CORRECTION OF ERRORS

After group instruction, the teacher can decide on the next teaching step by examining the attempts of members of the group. She can then assist individual pupils in obtaining correct concepts and acquiring good habits.

The most common errors are: 1. Faulty visualization. (Careful blackboard demonstrations and directed study of the forms in the Compendiums will help pupils to obtain correct mental images). 2. Faulty Spacing. (Letters should be close together, words well apart). 3. Poor Alignment. (Use ruled paper). 4. Incorrect Slant. (Note position of book and direction of downward strokes). 5. Lack of Muscular Co-ordination. (Individual drill and printing practice in meaningful situations will help to develop better motor control). 6. Poor Quality of Line. (Use a good pencil and print lightly).

DRILL PERIODS IN PRINT WRITING

After some ability in Printing has been acquired and the child is sufficiently mature to realize the value of drill, interest in the drill lesson should be evoked as a means of developing skill. Provision should be made for practice according to the individual needs of pupils.

LEFT-HANDED PUPILS

If a pupil is dominantly left-handed, he should be instructed in the proper use of his left hand for printing; if not, he should be encouraged to use his right hand in all manual activities. The subject of handedness is thoroughly discussed in Chapter VI. of this Manual.

SUMMARY

*How Can the Teacher Help the Child to Learn
Print Writing?*

1. Is the child ready to learn? (a) Has he sufficient perceptual ability? (The ability to observe closely may be developed through picture study, matching games, jigsaw puzzles, drawing, etc.) (b) Has he sufficient motor co-ordination? (Large muscles should be developed before the finer ones are subjected to strain. The former are developed in physical activities, games, etc.; the latter in drawing, coloring, modelling, paper-cutting, etc.)

2. Use methods and tools that do not require undue precision. First printing should be large at the blackboard. Pencils should be large, with a soft, black lead—not too sharp.

3. Make printing periods interesting and brief. Long periods cause undue strain on the muscles of the eye, hand, and arm.

4. Teach the child to sit in a comfortable, healthful position; to hold the pencil and book correctly; and to print with freedom and rhythm.

5. Watch for and take advantage of any evidence of the child's desire to print in such situations as: printing his name; labelling objects; printing signs, letters, invitations and greetings; recording stories; etc.

6. Provide opportunity for drill when children are eager to print for some special purpose.

7. Demonstrate good models. The child should watch the teacher print, study the forms in the Compendium, then try to print them himself.

8. Show the child how to compare his printing with the models in the Compendium. Encourage him to notice his progress. See pages 16 and 17, Compendium 1.

9. Give specific individual instruction. Show the child which movement brings success, which strokes to retain and which to eliminate.

10. Encourage all attempts. The child should enjoy print writing. His attitude towards the task

will greatly influence results. First attempts will probably be crude because small children have poor muscular control.

ORGANIZATION OF BLACKBOARD LESSONS IN PRINT OR CURSIVE WRITING

Some suggestions are here offered for the conducting of a blackboard class lesson in either print or cursive writing in the primary grade. While this outline is given as a guide, it is not meant that all teachers should teach each lesson just as outlined here.

Many lessons will be taught to smaller groups and still others to individual pupils. Class lessons may profitably be conducted in teaching letters, etc., commonly used by the whole class, such as the initial capital letter in the name of each day of the week taught on successive days from Monday to Friday; the capital letters used in writing the names of the months, special holidays, etc.; the capital letters used in writing the name of the school, city, province, etc.

Small groups of pupils may be taught at one time the capital needed immediately by those in the group, as for instance the capital "J" to all pupils whose Christian name begins with that letter.

The individual pupil may be taught a capital letter which she wishes to use, yet in which there is no general class interest, as for instance a lesson on "Z" for Zella.

*SUGGESTED OUTLINE FOR CLASS LESSON
IN BLACKBOARD WRITING—
CURSIVE OR PRINT*

(Teaching an individual letter, figure, or word.)

In a *Class* lesson in Writing, each pupil might be assigned to a definite space which he would use in each lesson. The pupil's name should be printed or written at the top of this space with colored pencil. This would remain until washed off when desirable.

If the blackboard will accommodate all the pupils, the class may be divided into row units. The pupil in the front seat of the row should be assigned the space farthest away in his unit and the others in order, the last in the row occupying the space nearest the seats. In going to the blackboard for a writing lesson, there will be no confusion if this arrangement be followed. At the end of the lesson the pupil who sits in the seat farthest away should leave the blackboard first, and the others in order.

If the amount of blackboard space is limited, the class may be divided, and the groups taken in turns. The pupils at the seats may watch and motion in the air while those at the board print or write. They may also be allowed to count, or repeat rhythmic cues for those at the blackboard.

(1) *Demonstration.*—While the pupils are still at their seats, the teacher prints, or writes, the new form in the teacher's demonstration space which is above her head at the blackboard. She should write at the same speed as she wishes the class to write. She should also repeat aloud the cues as she writes: "round, o" for the "o"; *down, dot*" for the "i";

"*down, cross*" for the "t", etc. In some lessons, the pupils might then motion the form in the air while the teacher notices if they have the correct rhythm, sequence and direction of strokes, etc.

(2) *Explanation.*—A very brief explanation of the essential features of the letter should be given by the teacher. A short story may be used for illustration. The rhythmic cues should suggest correct form to the pupils and should be thoroughly understood by them. The teacher must articulate distinctly.

(3) *Setting of Copies for Retracing.*—The teacher sets a copy for each child to retrace while the pupils repeat the cue in concert and perhaps motion the form in the air. In this way the pupils become accustomed to the form, rhythm, motion, and speed before they attempt to write with crayon. It will take only a minute or two to set these copies. It is a sure method of enthusing the pupils at the commencement of the lesson, provided that the teacher sets good copies. Practice in printing or writing these forms is a necessary part of the teacher's preparation for the lesson.

These copies for retracing should be set at the eye-level of the pupils. There should be some permanent mark at each pupil's place to show the correct height for the copy, or the class may be divided into say four sections according to height, the shortest pupils at one end of the blackboard and the tallest ones at the other. These copies should be set with colored pencil, yellow terrachrome, or non-waxy crayola. This avoids the necessity of setting a new copy after each erasing by the pupils. Pupils should not

be allowed to retrace more than five or six times before erasing, for the form degenerates with each subsequent retracing. Hence the value of setting the copy with colored pencil or terrachrome. This copy can be removed at any time by extra pressure on the eraser or by washing with soap and water.

(4) *Ready*.—The pupils sit in position and await the next command. They may take their Compendiums for study and comparison.

(5) *Stand*.

(6) *Right* (or left) *Close*—*March* (or equivalent command).

(7) *Scamper*—Pupils run on tip-toes to allotted places at the blackboard. This saves time and teaches quickness of action. They pick up the crayon in the right hand and the eraser in the left and face the teacher for instructions (See Fig. 21.) The teacher may stand in the centre of the room and thus command a view of all the pupils at the front and side boards.

(8) *Taking Distance*.—The distance at which a child should stand from the blackboard depends upon the length of his arm. This distance should be almost, but not quite arm's length. If he stands closer than this the movement is restricted and chalk dust is inhaled; if farther away, the movement will not be free. A good method for the average child to adopt is shown on page 38. The child at first stands at arm's length, the arm being in horizontal position, and the heels together. The child then steps half a

foot length forward. This places him at the correct distance from the blackboard. The teacher should give individual help to the pupils in locating this distance. A guide mark for the heels may then be placed on the floor for future lessons. It will thus be seen that pupils should not be asked to stand in a straight line for blackboard writing.

(9) "*Pretend*" *Writing*.—(This may be used for first lessons, and for subsequent lessons on difficult letters.) The pupils pretend to trace, letting their chalk almost touch the teacher's copy. This is done at correct speed while all repeat *quietly* the rhythmic cue. This should be continued until most of the pupils do it rhythmically.

(10) *Tracing*.—On the command, "Chalk-Place," the pupils place their crayons at the starting point of the letter. (See Fig. 22). The command, "Trace," may then be given and the pupils trace the letter while the rhythmic cues are repeated. Care must be taken to see that they do not retard the movement. If the movement is not continuous and free, more "pretend" writing should be given. *The teacher must cultivate quiet, rhythmic counting.* This can be acquired through intelligent practice and close observation of the details of letter formation and of the response of the pupils to the cues given.

(11) *Stop*.

(12) *Stoop*.—The pupils all stoop so that the teacher may observe the results. (See Fig. 24.) They should not be kept long in this position.

(13) *Up.*

(14) *Commendation and Criticism.*—Good work should be commended, and drawn to the attention of the whole class. Common errors should be pointed out and the correct forms impressed. The pupils should assist in this commendation and criticism.

(15) *Erase.*—Erasing should be done quickly with the left hand (while the teacher counts 10).

(16) *Tracing.*—Steps 10 to 14 should now be repeated for the purpose of correcting the errors.

(17) *Writing.*—When pupils have learned to retrace rapidly and with a fair degree of accuracy, they should be allowed to *write* without retracing, at first in concert while the cues are repeated orally by

teacher and pupils, then at individual rates of speed each pupil repeating the cues silently. The rhythm and speed must be maintained, otherwise further time should be spent in tracing. They should use their Compendiums for study and comparison.

(18) *Erasers and Crayons Down.*—The erasers and crayons are placed in the chalk-trough with the crayon on top of the eraser or beside it.

(19) *Clean Hands.*—The chalk dust should be removed from the hands by an up and down motion of the hands against one another. This should be done while the teacher counts 10 quickly.

(20) *Scamper.*—Pupils return quickly on tiptoes to their seats.

Lessons in Print Writing should be short and interesting. Pupils should print-write in their Compendiums after they have had practice at the blackboard and on extra paper. They will be proud of their completed books—especially if they are kept neat and clean.

CHAPTER XII.—SECOND YEAR WRITING—COMPENDIUM No. 2

Each pupil in grade II. should be supplied with a copy of Compendium No. 2, "My Second Printing Book." Teachers should follow the complete, concise instructions given in that Compendium.

Teachers in charge of second-year pupils should also read and study this Teachers' Manual. They should be familiar with the details of blackboard writing, rhythm, posture, pencil-holding, paper-placing, and combined movement as outlined in the first few chapters, and should have a definite knowledge of the print writing course outlined for first-year classes in Compendium 1.

First-year pupils are taught to sit in a healthful, comfortable position, to hold their pencils correctly, and to print with a free, relaxed, rhythmic movement. They are taught to print on the blackboard and on paper all the small letters needed, all the figures, some of the capital letters as needed, and many short words and sentences. They will forget many of these things during the vacation period. The teacher in charge of second-year classes will need to spend some time during the first days of the term reviewing posture, pencil-holding, paper-placing, freedom of movement, and letter formation.

But if the grade I. teacher has done her part, the grade II. teacher will not experience much difficulty in following the outline presented in Compendium 2.

TRANSITION FROM PRINT WRITING TO CURSIVE WRITING

Teachers of grade II. classes should read the comments on print writing in the outline for grade I. on page 66 of this Manual. If print writing is more satisfactory for beginners, and cursive writing for the higher grades, the question naturally arises, "When should the transition take place?" Print writing should be continued long enough to give the pupil the required facility and fluency in written expression and to give him definite aid in learning to read, but not long enough for him to acquire habits which will be difficult to break when he adopts the cursive style. Theory and practice favor the latter part of Grade II. as the best time to commence the transition.

When the children are ready for "grown-up" (cursive) writing, the blackboard should be freely used for the first lessons. These should be very simple—at first merely joining together the print forms as shown—



When this is understood, the difference in letter formation and slant should be shown. The forms in the Compendium should be the only ones taught. The only other new feature is the placing of the book at an angle as shown on page 24 of Compendium 2.

OBJECTIVES OF WRITING IN GRADE TWO

Writing should always be closely integrated with the other classroom activities. Undue emphasis should not be placed upon drill, but writing should be so related to meaningful situations that the child will feel a need for achievement and will take a pride in reaching a reasonable standard of attainment.

Emphasis should be placed upon legibility and ease in writing. Careful attention should be given to letter formation, spacing, alignment, quality of line, correct posture, hand and arm position, pencil-holding, paper-placing, and rhythm. The pupil's enjoyment of his writing, however, should not be hampered by undue emphasis upon the mechanics.

PREPARATION OF THE TEACHER

The teaching of print or cursive writing requires proficiency on the part of the teacher. She should study the suggestions given in Compendium 2, practise the models, and use these forms in all her classroom writing.

BLACKBOARD WRITING

Teachers of grade II. classes should read the suggestions for the conducting of blackboard lessons given in Chapter XI. of this Manual, pages 71 to 73. All new forms, print or cursive, should first be practised at the blackboard, where there is ample opportunity for free movement and large writing. Here the teacher can quickly discover each child's difficulties and help him to form correct habits. She should demonstrate above her head in plain view

of all pupils. Copies for the class should be set at the pupils' eye-level. Class instruction may be given at first, directing attention to posture, chalk-holding, direction and sequence of strokes, proportions of letters, slant, rhythm, etc. The lowest part of the board should be ruled with fine horizontal lines about $2\frac{1}{2}$ inches apart. Permanent lines should be put on with paint, or scratched on with any sharp tool. A few lines should be ruled at the proper height for the teacher's demonstrations.

PENCILS AND PAPER

Primary pencils should be slightly larger than the ordinary. This helps to prevent gripping. The lead should be large, black, and soft to produce a clear line with little pressure. It should not be too sharp. The paper should be ruled and unglazed.

POSTURE AND PENCIL-HOLDING

Pupils should sit in a comfortable, hygienic position. The feet should be flat on the floor and slightly apart, the left foot slightly ahead of the right. The head should be erect, with the body leaning forward from the hips. Both arms should rest on the desk, so as to keep the shoulders level. The left hand should hold the book in the position shown. The pencil should be held lightly between the thumb and middle finger, the index finger resting lightly on top of the pencil about an inch from the point. The wrist of the right arm should be slightly off the paper and turned a little towards the right. Gliding on the nails prevents friction.

POSITION OF BOOK ON DESK FOR CURSIVE WRITING

The Compendium or practice paper should be placed so that the lines are about parallel to a line drawn diagonally from the lower left to the upper right-hand corner of the desk. The right forearm should be nearly parallel to the right margin of the paper—at right angles to the ruled lines. The downward strokes should be made towards the centre of the body, thus producing a forward slant.

WRITING MOVEMENT AND RHYTHM

The development of rhythm is essential to good letter formation and to freedom and ease in handwriting. The rhythm of print is obviously different from the rhythm of cursive writing. In the latter there is a continuous movement from one unit to another in a letter and from one letter to another in a word. In print writing, many of the letters are composed of two or more separate strokes and each letter is a unit in itself. The rhythm of printing is of a staccato type, while that of cursive writing is more of a continuous, flowing nature.

Rhythmic cues may be used instead of number counts. These cues should suggest the form or direction of the strokes as well as the rhythm, such as: *swing, down, swing, dot*, for the *i*; *over, over, swing*, for the *n*, etc. Cues or counts should first be illustrated quietly and rhythmically at the blackboard by the teacher. Pupils may listen to the rhythm of the chalk. As the lesson proceeds and the pupils are writing at their desks, they may at first repeat the cues or counts with the teacher as they write. After

the rate and rhythm have been established the pupils may count quietly by themselves while the teacher supervises. Suitable cues for all the cursive letters are given on page 37 of this Manual.

VALUE OF THE PRACTICE COMPENDIUM

Two important factors in learning to write are correct visualization and co-ordination of eye and hand through practice. Compendium 2 has been compiled with these two factors in mind. It contains good models for study at close range by each pupil. It also contains practice space, so that only one book is necessary in the writing lesson. This plan economizes desk space and facilitates good posture, better arm position, and more freedom of movement. Extra paper, if needed, may be placed on the open Compendium thus conserving desk space. The forms in the Compendium should be closely studied in order that the pupil may get a clear mental picture of these forms before he attempts to write them. His efforts should be compared frequently with the writing in the Compendium. The completed book will contain a record of his progress. Improvement is easily noted, thus giving encouragement to pupil, to teacher, and to parents.

CORRECTION OF ERRORS

After group instruction, the teacher can decide on the next teaching step by examining the attempts of members of the group. She can then assist individual pupils in obtaining correct concepts and acquiring good habits.

The most common errors are: 1. Faulty visualization. (Careful blackboard demonstrations and a

directed study of the forms in the Compendiums will help pupils to obtain correct mental images.) 2. Faulty spacing. (Letters should be close together, words well apart.) 3. Poor Alignment. (Use ruled paper.) 4. Incorrect Slant. (Note position of book and direction of downward strokes.) 5. Lack of Muscular Co-ordination. (Individual drill and writing practice in meaningful situations will help to develop better motor control.) 6. Poor Quality of Line. (Use a good pencil and write lightly.) See Chapter IX.

LEFT-HANDED PUPILS

Pupils who are not dominantly left-handed should be encouraged to use the right hand in writing and in all manual work, but a pupil who shows a decided preference for the left hand should be instructed in the correct way of using his left hand for writing. In cursive writing, the book should be placed for left-handed pupils so that the lines are parallel with a line drawn from the lower right to the upper left-hand corner of the desk. The pencil should be held lightly in the left hand and the downward strokes made to the left of the left elbow if a forward slant is preferred. If the downward strokes are made to the centre of the body, the writing will be backhand. Teachers should make a careful study of the problem of left-handed pupils and give them patient, sympathetic guidance. The co-operation of parent and pupil should be secured before any attempt is made to change the handedness of any pupil. This problem is fully discussed in Chapter VI. of this Manual.

SUMMARY

1. Teachers of Grade II. classes should be familiar with the outline for Grade I. contained in MacLean Method Practice Compendium No. 1.
2. Print Writing should be continued until about the middle of the second term of Grade II. (about Easter-time) when cursive writing should be introduced. Printing may be continued for functional writing until the end of Grade II., or until the child is able to use the cursive style in all written work.
3. Make writing periods interesting and brief.
4. Teach the child to sit in a healthful, comfortable position, to hold the pencil and book correctly, and to write with freedom and rhythm.
5. Watch for and take advantage of any evidence of the child's desire to write in such situations as: writing his name; writing signs, letters, invitations, and greetings; recording stories, etc.
6. Provide opportunity for drill when children are eager to write for some special purpose.
7. Demonstrate good models. The child should watch the teacher write, study the forms in the Compendium, then try to write them himself.
8. Show the child how to compare his writing with the models in the compendium. Encourage him to notice his progress.
9. Give individual help, and encourage all attempts. The child should enjoy writing. His attitude towards the task will greatly influence results.
10. Endeavour to lay a foundation for the further development of cursive writing in Grade III.

CHAPTER XIII.—THIRD YEAR WRITING—PRACTICE COMPENDIUM No. 3

Each pupil in Grade III. should be supplied with a copy of Practice Compendium No. 3. Teachers should read carefully the concise instructions given in that Compendium.

Teachers in charge of third-year classes should also be thoroughly familiar with the writing outline for the first two years, and also with that of the higher grades. This Manual should be studied throughout so that all the details of rhythm, posture, penholding, speed, writing movement, etc., will be thoroughly understood. A brief outline of The MacLean Method Course is given on page 16 of this Manual. Detailed descriptions of the letters and figures are given in the Appendix, commencing at page 88.

PRINT WRITING AND CURSIVE WRITING

Pupils entering Grade III. should have developed some facility in cursive writing with a fair amount of freedom and rhythm. The use of print writing should now be discontinued except for labelling and for art work.

OBJECTIVES OF WRITING IN GRADE THREE

Writing should always be closely integrated with the other classroom activities. Undue emphasis should not be placed upon drill, but writing should be so related to meaningful situations that the child

will feel a need for achievement and will take a pride in reaching a reasonable standard of attainment.

The important factors in good writing as outlined in the next paragraph should be emphasized in all writing situations. There are several pages in this Compendium showing how Writing should be integrated with language, arithmetic, social studies, and other activities. These pages should be studied and practiced as the need arises.

Emphasis should be placed upon legibility and ease in writing. Careful attention should be given to letter formation, spacing, alignment, quality of line, posture, hand and arm position, pencil-holding, paper-placing, and rhythm. The pupil's enjoyment of his writing, however, should not be hampered by undue emphasis upon the mechanics.

PREPARATION OF THE TEACHER

The teaching of writing requires proficiency on the part of the teacher. She should study the suggestions given in this Compendium, practise the models, and use these forms in all her classroom writing so that pupils do not become confused by different forms used by various teachers.

BLACKBOARD WRITING

Grade III. pupils should do most of their writing at their desks. However, the blackboard should be used for the practice of all new letter forms, and by pupils who have difficulty with freedom or rhythm.

INTRODUCTION OF PEN AND INK

The continued use of a pencil is not conducive to the development of good writing habits. After a pupil has developed facility in the use of the pencil, he may be allowed to use pen and ink. This acts as an incentive. The chief difficulties encountered with the introduction of pen and ink are blotting and pressure. Ink wells should be only partly filled. They should be kept covered when not in use and cleaned frequently.

New pen nibs should be "broken in" by wiping them with a damp cloth to remove oil film. They should always be cleaned after use. Lightness may be encouraged by having the pupil endeavour to write as much as possible with one dip of ink.

POSTURE AND PEN-HOLDING

Pupils should sit in a comfortable, hygienic position. The feet should be flat on the floor and slightly apart, the left foot slightly ahead of the right. The head should be erect, with the body leaning forward from the hips. Both arms should rest on the desk, so as to keep the shoulders level. The left hand should hold the Compendium in the position shown. The pen should be held lightly between the thumb and middle finger, the index finger resting lightly on top of the pen-holder. The wrist of the right arm should be slightly off the paper and turned a little towards the right. Gliding on the nails prevents friction.

POSITION OF COMPENDIUM ON DESK

The Compendium or practice paper should be

placed so that the lines are about parallel to a line drawn diagonally from the lower left to the upper right-hand corner of the desk. The right forearm should be nearly parallel to the right margin of the paper—at right angles to the ruled lines. The downward strokes should be made towards the centre of the body, thus producing a forward slant.

RHYTHM IN WRITING

The development of rhythm is essential to good letter formation and to freedom and ease in writing. Each letter is made up of a number of units which should be rhythmically blended together in cursive writing. Quiet, oral counting will help to develop rhythm. Rhythmic cues may be used instead of number counts. These cues should suggest the form or direction of the strokes as well as the rhythm, such as: *swing, down, swing, dot*, for the *i*; *over, over, swing*, for the *n*, etc. Cues or counts should first be illustrated quietly and rhythmically at the blackboard by the teacher. Pupils may listen to the rhythm of the chalk. As the lesson proceeds and the pupils are writing at their desks, they may at first repeat the cues or counts with the teacher as they write. After the rate and rhythm have thus been established the pupils may count quietly by themselves while the teacher supervises. Alternate counting by the teacher and pupils provides variety and helps to establish a quiet tone, a good rhythm, and a satisfactory rate of speed. Detailed instructions for the development of rhythm are given in Chapter IV. of this Manual. Suitable cues for all cursive forms of letters are given on page 37.

PAPER

Paper with half-inch ruling is very satisfactory for grade III. classes, capital and tall letters being made about two-thirds of a space, and the minimum letters about one-third of a space high. If the practice paper has narrower ruling, the capitals should be nearly one space and the small letters about one-half a space high.

HOW TO USE THE PRACTICE COMPENDIUM

Two important factors in learning to write are correct visualization and co-ordination of eye and hand through practice. The Compendium has been compiled with these two factors in mind. It contains good models for study at close range by each pupil. It also contains practice space, so that only one book is necessary in the writing lesson. This plan economizes desk space and facilitates good posture, better arm position, and more freedom of movement. The completed book will contain a record of progress.

When additional practice paper is used in the writing lesson, it should be placed on top of the open Compendium. This economizes desk space. The paper is removed while the Compendium forms are being studied before writing practice, and for comparison with the models afterwards. The pupil's best writing may be recorded in the Compendium at the end of each writing lesson, or the recording may be made once a week. The Compendiums should frequently be collected, marked, and graded by the teacher. Friendly competition among individuals or rows will stimulate interest.

CORRECTION OF ERRORS

After group instruction, the teacher can decide on the next teaching step by examining the attempts of members of the group. She can then assist individual pupils in obtaining correct concepts and acquiring good habits.

LEFT-HANDED PUPILS

Pupils who are not dominantly left-handed should be encouraged to use the right hand in writing and in all manual work, but a pupil who shows a decided preference for the left hand should be instructed in the correct way of using his left hand for writing. In cursive writing, the book should be placed for left-handed pupils so that the lines are parallel with a line drawn from the lower right to the upper left-hand corner of the desk. The pen should be held lightly in the left hand and the downward strokes made to the left of the left elbow if a forward slant is preferred. If the downward strokes are made to the centre of the body, the writing will be backhand. Teachers should make a careful study of the problem of left-handed pupils and give them patient, sympathetic guidance. The co-operation of parent and pupil should be secured before any attempt is made to change the handedness of any pupil. This problem is fully discussed in Chapter VI. of this Manual.

SUMMARY

1. Teachers of Grade III. classes should be familiar with the outline for Grade II. contained in MacLean Method Practice Compendium No. 2.
2. Pupils in Grade III. should use cursive writing in all written work. Print writing may be used for labelling and drawing.
3. Make writing lessons interesting and brief.
4. Pen and ink should be introduced to individual pupils when they have developed a light touch, and write with freedom and ease. The use of fountain pens and ball-point pens is discussed on page 83—last paragraph.
5. Pupils should be taught to sit comfortably, to hold the pen and Compendium correctly, and to write with freedom and rhythm.
6. Demonstrate good models. The child should watch the teacher write, study the forms in the Compendium, then try to write them himself.
7. The pupil's best writing should be recorded in the Compendium at the end of each lesson, or at least once a week, and progress noted. He should frequently compare his writing with the sample shown on the inside back cover of his Compendium.
8. The teaching of Writing should be closely integrated with the pupil's activity program. Drill lessons are welcome when the pupil sees the necessity for improvement in his writing for reports, friendly letters, invitations, social studies, etc.
9. Give individual help and encourage all attempts. The child should enjoy writing. His attitude towards the task will greatly influence results.
10. Encourage good writing in all written work.

A HIGH HONOUR DIPLOMA will be awarded free of charge to any class which has reached a very high standard of handwriting. Teachers should send completed Compendiums (or sample pages) of all members of the class to The MacLean Method office at 5987 Marguerite Street, Vancouver 13, B.C., Canada.

CHAPTER XIV.—FOURTH AND FIFTH YEAR WRITING

Each pupil should be supplied with a copy of the Compendium prescribed for his grade—Compendium No. 4 for grade IV. and Compendium No. 5 for grade V. Teachers and pupils should follow the instructions given in the Compendiums.

Teachers of these grades should also study this Manual throughout so that they will be familiar with the work of all grades. A brief outline of the grade objectives in Writing is shown on page 16.

Pupils should enter the fourth grade with a clear knowledge of letter formation, and should have developed healthful posture, correct pen-holding and paper-placing, and a free, rhythmic, combined movement. Teachers should endeavour to maintain interest in the Writing lessons and in the integration of good penmanship with other school activities where writing is required. Many valuable suggestions are given in Chapter VII. of this Manual and in the pupils' Compendiums.

OBJECTIVES OF WRITING IN GRADES FOUR AND FIVE

1. A careful review of letter and figure formation, and renewed emphasis on the essentials of

good writing should be made at the beginning of each school term.

2. Correct writing habits should be emphasized in all written tasks.

3. Speed should be slightly increased. The rate should be about 152 to 176 movement units, or 50 to 60 letters per minute. Due allowance should be made for a certain amount of variation in the speed of individual pupils. The speed rate for letters, words, and sentences can be estimated as explained on page 46. Teachers should use a metronome or watch, and not depend upon guesswork. Frequent speed tests should be given as outlined on page 45. Letter formation should be emphasized in these tests.

4. The size of the pupils' writing should be reduced to the size shown in the Compendiums. Minimum letters should be about one-quarter, and the capital and upper-loop letters about three-quarters of a space high. Lower-loop letters should occupy about one-half space. Paper having three-eighths inch ruling should be used. Narrower spaces tend to produce writing too small and cramped.

5. More attention should be devoted to the technique of good writing—letter formation, alignment, quality of line, and uniformity of size, slant, and spacing not only in the Writing lesson but in all written tasks.

6. A few simple, optional letter forms of capital letters may be introduced in these grades, especially in grade V. This will help to develop a renewed interest in good writing. A number of these forms are shown in the Appendix to this Manual.

7. The teaching of good writing should be closely integrated with other activities such as spelling, language, art, arithmetic, business and social correspondence, social studies, etc.

8. In addition to incidental emphasis on good writing in all written exercises, there should be regular, well-planned drill lessons for the purpose of developing the necessary skills required to produce good penmanship. See Chapter VIII.

9. The development of an attractive signature—legible and artistic—is a worthy objective in grade five especially, and will do much to interest pupils in artistic penmanship. Some suggestions are given on page 44 of Compendium 5.

10. Pupils should all be encouraged to reach the penmanship grade standard shown in their Compendiums.

11. Pupils of these grades should receive instruction in the selection and use of fountain and ball-point pens. This is briefly discussed on page 21 of this Manual. Ball-point pens are now in common use and very convenient. A "desk" type is the most satisfactory for school use as it is well-balanced and has a large base. Unless ball-point pens are free-flowing they cause "pressing" and muscular tension, and do inferior work. Many of them contain a smudgy type of liquid which is difficult to remove from hands and clothing.

12. Some types of "liquid pencils" are satisfactory.

13. The nib of a fountain pen should be medium-pointed and suited to individual tastes and requirements. The base on which the fingers rest should be fairly large. The ink should flow freely without undue pressure on the nib. The pen should be well-balanced and there should be no leakage. It should be kept right side up. Good ink should be used. The pen and barrel should occasionally be washed out with warm water.

A Diagnostic and Remedial Report will be sent free of charge to any teacher who sends a sample page of the writing of each member of the class to The MacLean Method office at 5987 Marguerite Street, Vancouver 13, B.C., Canada.

CHAPTER XV.—SIXTH YEAR WRITING—COMPENDIUM No. 6

Each pupil in grade VI. should be supplied with a copy of Compendium No. 6. Teachers and pupils should follow the instructions given in that book.

Teachers of this grade should study this Manual throughout so that they may be familiar with the suggestions given for the teaching of handwriting in all grades. A brief outline of grade objectives is shown on page 16.

The handwriting instruction for grade VI. should proceed generally along the lines suggested for grades IV. and V. in the preceding chapter. The habits and skills necessary for good writing should be well developed by the completion of grade VI.

OBJECTIVES OF WRITING IN GRADE VI.

1. A brief but careful review of letter and figure formation and of the essential features of good penmanship should be made at the first of the school term.

2. Pupils should be encouraged to take a pride in their penmanship, not only in the Writing lesson but in all written work.

3. Speed should be slightly increased without lowering the standard of letter formation, alignment, etc. A rate of 176 to 200 movement units, or 60 to 70 letters, per minute is satisfactory. Teachers should use a metronome or a watch as a guide in determining the rate of speed. Speed tests should frequently be given as outlined in Chapter VI.

4. The size of the pupils' writing should be approximately the same as that shown in Compendium 6. Minimum letters should be about one-quarter space, capitals and upper-loop letters about three-quarters space, and lower-loop letters about one-half space. Paper with three-eighths inch ruling is most satisfactory.

5. Pupils of this grade should be further trained in self-diagnosis of defects in their writing, and in the use of remedial measures. Remedial lessons should be given to any whose writing is much below a satisfactory standard.

6. Special attention should be devoted to the acquirement of a good style of business writing in which the main emphasis is placed upon legibility, rapidity, and ease. Pupils should study and practise the model forms in the Compendiums such as social

and business letters, bank deposit slips, telegrams, etc.

7. Optional letter forms should be presented as one means of maintaining interest in penmanship. A number of simple attractive forms are shown on page 38 of Compendium 6.

8. Further attention should be given to the development of good signatures.

9. Training in the selection and care of a fountain pen should be given.

10. Pupils should be encouraged to attain the standard shown in the Compendium.

11. Pupils of the lower grades are taught to maintain uniformity of slant by moving the paper or book to the left with the left hand as the writing proceeds across the page. Pupils in the higher grades should be encouraged to obtain the same result by moving the right arm, or by pronation of the wrist, (turning the wrist slightly to the left as the writing proceeds across the page.) These methods are more

satisfactory when writing in a large book or in any book which is difficult to move.

12. In addition to incidental emphasis on good penmanship in all written exercises, there should be systematic, regular, well-planned drill lessons for the purpose of developing still further the necessary skills required to produce good handwriting.

13. Movement drills, such as those illustrated on page 6 of Compendium 6, should be practised as an aid in the development of rhythm, freedom, speed, smoothness, and good quality of line. These must be considered as a means and not as an end. Special attention should be devoted to the development of free, lateral progress of the hand across the page while gliding on the finger nails.

14. The use of pen and ink for all written work should be encouraged. This tends to develop better penmanship and more accuracy in such studies as spelling, arithmetic, etc. There is less eyestrain with ink than with pencil writing.

A Correspondence Course in MacLean Method Writing is offered free of charge to teachers whose pupils are supplied with MacLean Method Writing Compendiums. This Course will improve the teacher's penmanship and will develop greater interest and efficiency in the teaching of handwriting—Print and Cursive.

CHAPTER XVI.—JUNIOR HIGH AND COMMERCIAL SCHOOL SENIOR MANUAL

Pupils and teachers of Junior High and Commercial School classes should study the illustrations and instructions in the Senior Manual which is a self-teaching text-book of penmanship. Teachers should be familiar with the objectives in Writing outlined in the preceding chapters of this Teachers' Manual. During the penmanship lesson, each pupil should use his Manual for close study of letter formation, alignment, size, slant, spacing, etc. If the desk surface is small, the practice paper or writing practice book may be placed on top of the open Manual to conserve space. This should be removed when studying the copies and instructions *before* practice and for comparison *after* practice. (Pages 17 to 88 of the Senior Manual are included in this Teachers' Manual as an Appendix. See the following pages.)

The objectives in these classes are much the same as those outlined for grade VI. in Chapter XV. Teachers are requested to read that chapter very carefully. In addition to suggestions given there, special attention should be devoted to the following:

1. The introductory pages of the Senior Manual should be studied by teachers and pupils. The principles outlined in those pages should be applied not only in the formal penmanship lesson but in all written work.

2. Further emphasis should be placed upon smoothness and speed, but not at the sacrifice of legibility, which must always be considered the most important characteristic of good penmanship.

3. The social and economic value of good hand-

writing should receive further emphasis.

4. Emphasis should be placed upon legibility, simplicity, and beauty in optional letter forms introduced.

5. The metronome should be used as an aid in the development and regulation of speed. Metronomic speeds are suggested in the Senior Manual for each of the drills and letters.

6. Frequent speed and form tests should be given.

7. The making of accurate figures should receive special emphasis. Lessons on the figures should be given early in the term. Special care should be taken with figures in arithmetic work.

8. Pupils whose applied penmanship is up to the required standard may be excused from the formal lesson, or they may assist the teacher in blackboard demonstration or in helping backward pupils.

9. The purpose of the Writing lesson is to teach pupils how to write at all other times. Progress should be measured by daily written work rather than by the formal penmanship lesson. Pupils in these classes might be given some helpful suggestions for writing under unfavorable conditions which they may meet in later life such as writing on counter-sales books, writing without arm rest or when standing, etc. In such cases, conditions may be far from ideal as regards posture and the mechanics of writing. The muscles which control the motions of the fingers will be more active, yet the muscles of the upper arm and shoulder should be the main propelling factors.

APPENDIX

Pages from the Senior Manual of The MacLean Method of Writing, containing detailed descriptions of General and Specific Movement Exercises and of the formation of all the Capital Letters, Small Letters, and Figures.

To be used as a reference by teachers of all grades and as a guide in the Free Correspondence Course for Teachers leading to a Penmanship Diploma.

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DRILL



This is called the *lateral* (side) exercise, and is the movement you use as you write across the page.

Commence with a light quick stroke to the right just underneath the top line of a space on your paper, and swing back to the left to the starting point. Repeat this eight times. *Count 8*—one for each stroke. Set the Metronome about 176 and gradually increase to 200. Commence the motion in this and all general movement exercises with your pen in the air touching the paper while it is in motion. This is what we call a "flying start."

Finish the exercise by raising the pen from the paper before the motion is checked. We call this a "flying finish." It gives a nice, light, tapering, finishing line. Repeat this drill in the centre of the space to the same count and speed. Next repeat on the baseline. The lines you make should be



parallel to the baseline if your paper is held on the proper angle.

Do not be discouraged if they are not so good as those in the Manual. At this stage pay more attention to correct movement than to good form.

Shift your paper a little to the left and try the next three lateral drills; shift paper again and repeat; one more shift and try the last three.

Watch your position, keep wrist up, skate on the fingernails, hold your pen lightly, keep up your speed, and use a free, easy movement.

It is a good plan to try these exercises first with dry pen off the paper; that is, pretend you are writing. When you have developed the "swing," use ink and write.



Two space drive and return (push and pull) exercise, to develop push and pull strokes in letters.

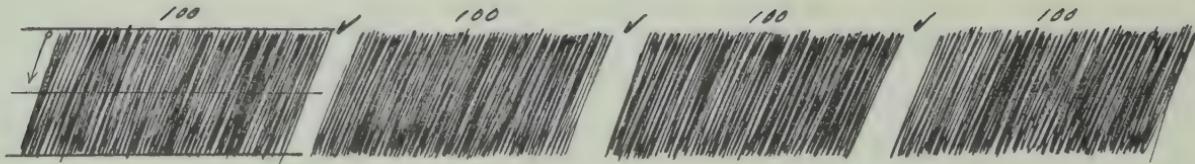
Use a light touch and a free movement. Do not allow your arm to slide on the desk, but let it work on the muscle of the forearm.

Commence with a downward flying stroke and finish with a downward flying finish.

Shift your paper as indicated by the tick marks, and make all down strokes towards the centre of the body. *Count 8. Metr. 176-200.*

Start right and you will likely end right.

3



Two space drive and return extension—to develop freedom and control. Commence and finish with a downward stroke. Make one hundred double strokes two spaces high in each quarter line.

See how many strokes you can make with one dip of your ink.

4



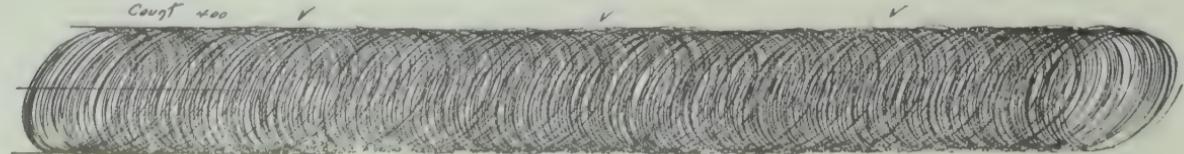
Two space oval to develop the rotary motion needed in writing.

Try the left oval first, then the right. The latter is more difficult and will require much practice, for this motion is used in many letters.

Make all strokes lightly, the down strokes as well as the up ones. Use a flying start and finish. Let the right hand

Watch angle of paper and do not forget the shifts. Keep the angles sharp at top and bottom. Count 100 as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, **10**, 1, 2, 3, 4, 5, 6, 7, 8, 9, **20**; 1, 2, 3, 4, 5, 6, 7, 8, 9, **30**, etc., to 100. Set the metronome at 176 and gradually increase speed to 200 or 208.

5



Two space compact oval. Practise both left and right oval. Count 400. Try to get 100 ovals in each quarter line.

Shift the paper after each 100 counts, so that the slant will be uniform. Use a free, rhythmic movement. Metr. 176-208.

THE OVAL CAPITALS—LEFT OVAL GROUP—*O, C, A, E.*

6

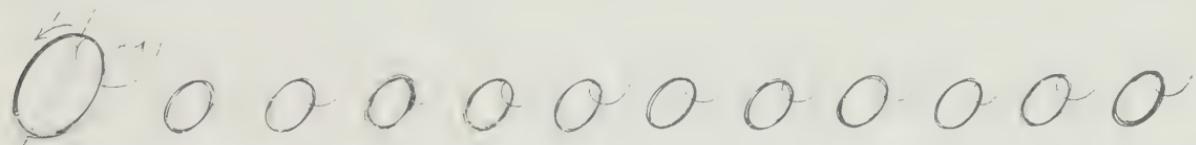


Now you are ready to try a letter. You know how many exercises you must practise in your piano or violin playing. Perhaps you do not enjoy them very much sometimes, but you know they help you to play "pieces" later on. So it is in writing. You must practise movement exercises in order to be able to write your "piece" well.

Start to-day's lesson with a line or two of left ovals, for *O* is just an oval, or more correctly speaking, an ellipse, with a finishing stroke added.

Make the ovals about two-thirds as wide as high. Use a free, rhythmic movement. Sit in an upright, healthful position. *Count 8. Metr. 200-208.*

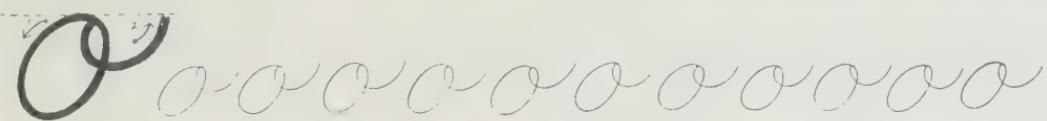
7



This is a specific movement exercise. The first one is two spaces high and is placed here to show you the form, proportion, count, starting and finishing strokes. Study these points carefully. It is exactly the same as the oval for the

first six strokes but the seventh is a finishing stroke to the right and upward. See that this stroke is nicely curved. Use a flying finish. Notice how far down in the oval this stroke comes. *Count 7. Metr. 192-208.*

8



Now try the *O* three-quarters of a space high—the height of all the capital letters. Set the metronome at 192 and gradually increase to 208. Set the bell at 3, and commence the first stroke of each *O* with the ring of the bell.

Make the first stroke leftward and downward. Flying start and flying finish.

Do not lose time between the letters. The bell rings at every third count. This leaves you time to make a slight pause between letters and to shift your paper. Commence again with the ring of the bell. You should write at the rate of 65 to 70 *O*'s a minute.

Be sure you are right—then go ahead.

9

0 0 0 0 0 0 C C C C C C

The C is also developed from the left oval. Try the left oval exercise. Aim to get a free movement. Now try the

other drills shown in the above line. Notice the space indicated by figure 1. Leave room there for a small x. Count 7. Metr. 184-208.

10

C C C C C Car City Come

11

Co Cr Can Central BC & BL

Write a few lines of one-space C's before trying them three-fourths high. Make about 20 letters to a line. Do not forget the paper shift. Make the starting loop leftward and downward on the main slant as shown. Finish the C like the commencing stroke of i. Analyze, criticize, and correct your

forms. Write with a regular, free, rhythmic movement.

Count 1, 2. Metr 184-208 Bell 3. Rate 60 to 70 C's a minute. Study the connecting curves in the words. You will notice an optional form of C at the last of the line. Use this, if you prefer it.

Study carefully the copies in this Manual. Practise writing them with freedom and speed.

Use a Writing Blank for your practice, and thus keep a record of your daily improvement. See page 13. Try to attain the Standard for your grade shown on pages 86 and 87.

12

0000000 / / / / a a Q Q a a

Notice the similarity between *O*, *C*, and *A*. All are developed from the left oval. The last stroke of the *A* comes downward, and finishes below the baseline. Try the left oval and the other drills shown.

Then try the *A* three-fourths of a space high. Notice that the first stroke is to the left and downward; that the downward finishing stroke retraces the right side of the curved line for about half its length and then finishes below the baseline. You should make a very slight pause at the

top so as to avoid making a loop. Always pause slightly at the union of two lines where a loop is to be avoided. Do not forget this important rule. The *A* may be written with an upward finish.

Criticize your own work. Compare with the forms in the Manual, and try to improve yours. Sit in a healthful position and use a free movement. It will become easier each day. For *A*, Count 1, 2. Metr. 184-208. Bell 3. Rate 60 to 70 letters per minute.

13

Are Annie Aunt Ann Alice Am

Notice the two methods of writing *A*. Study closely the words shown here. Write a few lines of each word and com-

pare your writing with that in the Manual. Aim for good letter formation and uniformity of size, slant, and spacing.

14

Brown named at a trail track.

This sentence provides good practice on the capital and small *a*. Use the same free, gliding movement in your word

and sentence writing that you use in your movement drills. Good spacing is a valuable aid to legibility. Do your best.

Hold your penholder lightly—not tightly.

0000 888 0 0 0 0 0 E E

You will notice two left ovals in the *E*. The lower one is slightly larger than the upper one. This letter is commenced with a dot or small check mark. This stroke is more easily made than a loop. Use a flying finish as in the *O*, *A*, and *C*.

Notice that the ovals overlap in the centre forming a loop, which is almost parallel to the baseline. This loop

should extend about one-half the width of the drill. See the line on the left side of this drill—it is on the main slant. Write about a line of each drill—one space high. Hold your pen lightly. Keep your feet flat on the floor and your body erect. Use arm movement. Count 7, or *Dot*, 2, 3, 4, 5, 6, 7. Metr. 184-208.

E e E e E e E e E e E e E e E e

Now make a few lines of *E*'s about three-fourths of a space high. Watch the dot start, the slant, the centre loop and the free, upward finish ready to be joined to a small *i* or *u*. Try to get the centre loop parallel to the baseline.

Commence each letter with a dot on the stroke of the bell and keep up with the beat of the metronome, stopping only

to move your paper three times while writing across the page.
Make about sixteen *E*'s to a line.

Relax your muscles so that you can write with freedom and not tire. This is very important, especially for people who have to write very long at a time. Count 1, 2, 3, or Dot, 2, 3. Metr. 184-208. Bell 4. Rate 45 to 60 letters per minute.

Emma Enice Ed Earl Eva East

Study each word separately, before attempting to write it. Note the connecting curves between letters. Practise these

different forms of *E* and use the one you like best. Lessons on all of these small letters are given on the following pages.

Use the best materials in your penmanship practice.

18

19

20

MINIMUM LETTERS—*n* and *m*.

Now we shall introduce the small letters. You have met them before, but we hope you will become better acquainted with them during the next few days. Many of them look very much alike, just as you resemble other members of your family, perhaps. Yet each one can be readily distinguished from the others if made properly.

An *o* does not wish to be called an *a* or a *c*, and an *i* is proud of its dot, while an *e* likes a loop. The *n* belongs to the minimum group of small letters—that is, it is one of the smallest of the small letters—being only one-quarter space high.

The other members of this family are *m*, *o*, *a*, *c*, *i*, *u*, *e*, *v*, *w*, and *x*—eleven in all, including the *n*. The *r* and *s* are a little taller—just in their “teens” as it were.

The *t* and *d* are one-half a space high, but not so tall as the upper-loop letters—the *l*, *h*, *k*, and *b*, which are the

same height as the capital letters.

The small letters, *j*, *g*, *y*, *z*, *p*, and *q*, have loops below the baseline. The *f* is the longest letter of them all; it has two loops—one above and one below the baseline.

You have many lessons ahead of you, but
“One thing at a time, and that done well
Is a very good rule, as many can tell.”

Let us learn first to write the *n*. Try these exercises as preliminary movement drills. Use a free movement and a light touch. Set the metronome at 184 to 208.

Round the tops and keep the bottoms sharp in drills 19 and 20. Downward strokes on main slant. Very little or no retrace on upward stroke. Watch starting and finishing stroke. Flying start and finish.

See the *u* at the last of each exercise.

Use a light, even pressure on your pen. Do not grip it.



Now you are ready for the letter. *Count 1, 2, 3, or over, over, swing.* Metr. 184-208; rate 45 to 55 letters per minute. Keep tops rounded. Watch the slant. The down strokes should be parallel and there should be no retrace. The *n*

should start on, or a little below the baseline, and finish level with the top of the letter, or slightly higher. Use a free, easy motion. Let the hand glide freely on the finger nails. Hold your pen lightly and try to write with smoothness.



This is a good exercise to develop lateral movement, and uniformity in size, slant, and spacing. The first *n* ends with an underswing stroke; the next *n* commences with an overturn. The union of these strokes forms a *double curve*. All small letters are joined together in words by either a double or a simple curve. Glance through this book and notice the

connecting strokes of letters in words. Try the *n* in groups of 3's. *Count 1, 2, 3, 4, 5, 6, 7*, making the double curves on 3 and 5, and the upward finish on 7. Metr. about 160. Get plenty of swing, and do not worry if the form is not perfect at first.



The *m* resembles the *n*, but has an extra downward stroke. In making this letter you must try to get the three downward strokes all parallel, and the width of the first space the same as that of the second. Study carefully the form shown above. Notice the rounded tops. Get a clear mental picture of this letter, and try the motions necessary to make

it before you write with pen and ink. Do not make the *m* too much spread out, nor yet too high and narrow. Use the same starting and finishing strokes as in the *n*. *Count 1, 2, 3, 4, or over, over, over, swing.* Set the metronome at 184 to 208, but do not use the bell, as there is no bell at 5 in the metronome. Rate 35-40 *m*'s per minute.

There is no royal road to Good Writing.

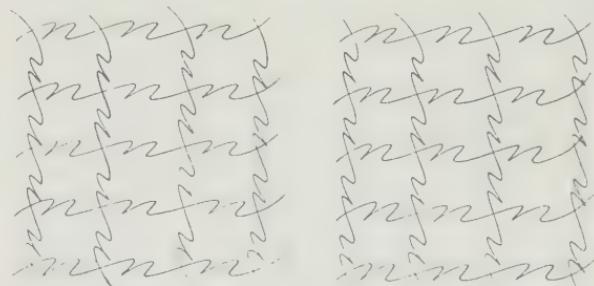
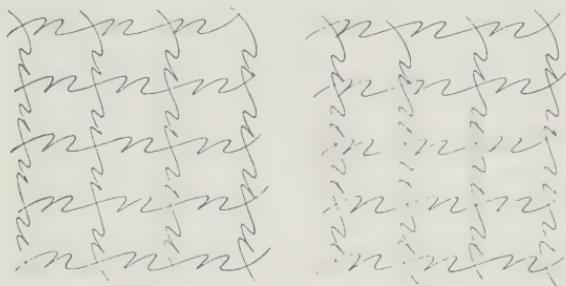
24



Study again the instructions for writing the *n* in groups. Then try this exercise. It is a good movement drill, and tends to develop uniformity in the three *s*'s—size, slant, and spacing. See what a good double curve you can make swinging from

one *m* to another. Try making them in the upper part of the space, as shown here. This is called an "underline" exercise. Use this plan for developing uniformity in height in other letters. Count 1 to 10. Metr. 184-208.

25



A good plan for developing uniformity in spacing is shown in the above exercise. Write about five lines of

groups of *n*'s. Be careful of the vertical alignment. Then turn your paper crosswise and write the other groups in the spaces, as shown.

26



MINIMUM LETTERS *o, a, c*

Our next lesson is on the small *o*. This letter is quite different from the *m* and *n* in almost every respect, except

height. It is really just a small oval with an overturn start and an underswing finish. Try this movement exercise. Make a large oval first and then put in the small one.

Practise systematically, not spasmodically.

27

Try this "overtum" starting stroke. A number of letters commence with this stroke—*o*, *a*, *c*, *d*, *g*, *m*, *n*, *q*, *v*, *x*, *y*, *z*, and one form of *r*. These small letters constitute the "*overtum*" family. It is well at first to commence this stroke just below the baseline using a flying start and finish. Be careful not to turn the wrist. See that this stroke is nicely curved

and not merely an oblique line. Now try the next exercise. Use the same starting stroke, then make a left oval about one-half space high and use a finishing stroke as shown above. Count 7. Pause slightly at the top of the oval before you add the finishing stroke—otherwise you will make a loop. Metr. 176-200. Do not spend too much time on movement drills.

28

Study the large form, then write a line of *o*'s one-quarter space high. Pause slightly at the top after making the overturn stroke, and again after completing the oval before you add the finishing stroke. Aim to keep the starting and finishing strokes short and well curved. Count 1, 2, 3, or over, round, swing. Metr. 184-208. Rate 45 to 55 per minute.

Follow the letter drill with the lateral drill, as usual. Get the swing of this exercise before trying to write it. Remember what you are aiming at in this drill—free movement, uniform size, slant, and spacing. Avoid making loops, and swing from one *o* to the next with freedom. Count 1, 2, 3, 4, 5, 6, 7, or 1 round, 2 round, 3 round, finish. Metr. 184-200.

29

Now try the words. Notice the connecting curves. Do not use a metronome for word writing, for the count and rate of speed are not the same for all letters. Name the

letters as you write them—as *over*, *o*, *n*. Write at least a line of each word. Try to develop uniformity of size, slant, and spacing. The *s* is one-third, and the *t* one-half a space high.

Other things being equal, the best penman gets the position.

30

Handwriting sample for exercise 30, showing the letter 'a' written in cursive script. The letter has a small dot at the top and a curved stroke down to the baseline.

The *a* commences like the *o*. Practise the overturn drill. Flying start, standing finish. Then try the specific exercise shown in the latter half of the line. Make them about one-half space high and gradually reduce to one-quarter space.

Watch the finishing stroke. Count 1, 2, 3, 4, 5, 6, 7. Make the push-and-pull strokes on the main slant with the downward strokes towards the centre of the body. Bring the pen to the baseline with each stroke. Keep the thumb still.

31

Handwriting sample for exercise 31, showing the letter 'a' written in cursive script. The letter has a small dot at the top and a curved stroke down to the baseline.

Count 3, for the *a*; 1 for the overturn, 2 for the oval and down stroke, and 3 for the finish. Set metronome at 176-200. Bell 4. This is at the rate of 45 to 50 *a*'s per minute.

Notice the slant of the oval. It is not the same as in the *o*, but the down stroke is on the main slant. Close it at the top, retrace about half way down and come almost to the baseline. Make a nicely rounded turn and finish forward

and upward. See the small *i* in this letter.

In the group of *a*'s, count 7, checking the motion slightly at 2, 4, and 6. Metr. 176-200. See the double curve between the *a*'s. Aim for freedom of movement first and uniformity will follow. Use your left hand to move the paper. Try a few groups as an underline exercise. You can fill up the spaces on your paper, writing both on and under the lines.

32

Handwriting sample for exercise 32, showing words in cursive script: add am an at man rate via

Study each word and write it several times before trying

Always place your paper at the proper angle

the next one. Use the Manual for study and comparison.

Study the diagram on page 10, Senior Manual.

Look closely at the form on this line. Try a few imaginary forms, using a free, easy movement. Then write a few lines of *c's*. Try to avoid a sharp, stiff angle at the base, and yet do not round it out like the *o*. Be sure to make a hook at the end of the starting stroke, but do not make a loop. Slow up the movement slightly at the baseline. This will help you

to secure the correct slant. *Count 1, 2, 3, or Hook, 2, 3.*
Metr. 176-200. Bell 4. Rate 45 to 50 letters per minute.

Now that you can make these forms, try writing them in groups. Again study the headline. Try to secure uniformity in the three *s's*—Size, Slant, and Spacing. Do a few underline exercises. Swing with rhythm from one letter to the next. *Count 7. Metr. 184-200. Bell 4.*

ice ace act sonic cocoa can

Eric came back early in Oct.

Study closely all the words written here. Get a good mental picture of each word before attempting to write it. Then write it without looking at the headline. After writing a word several times, compare what you have written with the form in the Manual. Commence with the starting stroke,

and compare them closely right through to the finishing stroke. See wherein you have failed and try again. Remember the three *C's*—**COMPARE! CRITICISE! CORRECT!**

This sentence gives good practice in small *c*. Make all letters carefully. Study the spacing. Write with freedom.

Use a free, easy, gliding movement in all your written work. Always do your best.

MINIMUM LETTERS—*i, u, e.*

Here we introduce a member of another family—the *i, u, e* group. You have already seen the main part of the

i in the *a*. The downward stroke is on the main slant. Good movement exercises for this letter are shown here. *Count 10 Metr. 184-208.* Try to acquire freedom and rhythm.



Try these specific movement drills. You can see for yourself how they will help you to make the letter well. These all start on the baseline. The second one is a double motion, consisting of a well-curved underswing followed by

a short downward stroke on the main slant, ending with a standing finish on the line.

The third drill will help to develop the correct slant in the letter *i*. *Count 7.* Retrace the main slant stroke.



The *i* belongs to the group of minimum letters, that is it is only one-quarter space high. It also belongs to the *short swing* family. The *o* belongs to the *overturn* family, because its first stroke is an overturn. The small letters of the *underswing* family commence with an underswing stroke. Some of these are short swings, and some tall swings. The *i* is a short swing, and so are the following:—*e, u, w, and j.* The tall swings are *l, h, k, b, f.* The half-space swings are the *p* and *t*

Practise the *i* after you have studied the large form before you. Notice that the commencing and finishing strokes are alike; that the downward stroke is on the main slant and slightly rounded at the bottom; and that the dot is placed

in line with the downward stroke. Make this dot with a slightly downward stroke. *Count 1, 2, 3, dot. Metr. 184-208 Bell 4.* Rate 40 to 50 per minute.

Look closely at the *i* in groups. Try a few lines of these groups with a free, rhythmic movement. Remember how important it is both for the sake of your health and your writing to sit in a good position. Keep your shoulders level and well back. Hold your head erect. See that the penholder is held loosely, and is kept pointed between the elbow and the shoulder. Make sure that your fingers are kept well together. Keep the wrist up, and use the nails of the last two fingers as skates.

39 in in it is rise inn Aim

Practise writing the word *in*. Notice the connecting stroke, a double curve. Try to get the three downward strokes parallel. The space between the *i* and the *n* should be greater than that between the two strokes of the *n*. A good rule to follow regarding the spacing is this: *The spacing between letters in a word should be greater than the spacing between downward strokes in a letter.* The spacing be-

tween words should be greater than that between letters in a word. The spacing between sentences should be greater than that between words in a sentence.

Study and practise the supplementary words. Notice the connecting curves between letters. The capital *A* may be joined as in *Aim* or written with a downward finish and unjoined.

40 *M* - *m m m m m m m m m m*

Try a few lines of *u*'s. Make the downward strokes on the main slant, but avoid sharp angles at the baseline. Flying start, flying finish. Count 1, 2, 3. Metr. 184-208. Bell 4. Rate 45 to 50 per minute.

When writing the *u* in groups of 3's, count 7. Metr. 184-208. Study form in copy. Make a good swing from one letter to the next. Watch your spacing. Write a few underline exercises.

41 nun run union you sue

42 suit but rout run use cue

An *n* should never be made like a *u*. What is the difference between them? When writing this word *count* 7, or say *n-u-n* as you write. See how many times you can write this word in a minute. Can you write it 25 times and have

good letter forms? If so, you are developing both speed and form in your writing.

Select the best form you have written. See wherein you can improve and try again. Compare. Criticise. Correct.

Try a few lines of each word shown above.

"Never give up. 'Tis the secret of glory.
Nothing so wise can philosophy preach.
Look at the lives that are famous in story.
'Never give up', is the lesson they teach."

43

The *e* is a brother of the *i*. Do you not think so? It has a loop instead of a dot, however. That is a good dis-

tinguishing mark. These are good drills for developing the loop. Use a free, gliding movement.

44

Practise for some time on the *e*. Count 1, 2, 3. Metr. 184-208. Bell 4. Rate 45 to 55 per minute. The down stroke should cross the swing stroke slightly above the baseline. Criticise your forms closely, then try to correct the errors—if you are making any. Ask yourself these questions: Does the letter commence on the baseline with a nice underswing? Is there a good loop? Is the down stroke nicely curved at

the baseline, yet not too rounded? Is it on the main slant? Is the finishing stroke upward and to the left? Is it the same height as the top of the letter? Was it made with a flying finish?

Write a few groups of *i* and *e* joined together. This will help to emphasize the difference between them.

Loop the *e* a lot; but never loop an *i*.

Give the *i* its dot, and always put it high.

45

46

Write at least one line of each word shown here. Write the sentence with a free, gliding movement. Aim for

uniformity of size, slant, and spacing. Notice the relative height of letters *A*, *e*, *t*, *l*, and *d*.

47

In this line you are given for review all the small letters you have studied thus far. Aim for uniformity in starting

and finishing strokes. Notice the difference between the starting strokes. Finish all letters at the proper height.

THE OVAL CAPITALS—RIGHT OVAL GROUP—I, J.

The *I* is a member of the right oval group. Commence this lesson with a right-oval exercise, and then try some narrow oval drills. Make about 184 to 208 ovals to the minute. The capital form is always used for *I* as a pronoun,

so we must try to make it well.

Study this form, and when you can shut your eyes and still "see" it quite plainly, try writing a line of *I's*. Count 1, 2, dot. Metr. 184-208. Bell 4. Rate 40 to 50 letters per minute.

49 *Ina Ina Ina Ina Ina Ina*
 50 *Supplementary Words : In loco I can come.*

Study the form of letters and connecting strokes in these words. Compare your writing with that in the Manual. Notice how the *I* is joined to *n* in the word *In*. Make a distinct pause at the extreme left of the *I*, and swing to the top of

the *n* with a double curve. Write the sentence about three times in each line across the page. Turn to page 30 and read again the rule regarding spacing, and apply that rule in the writing of this sentence. Use a gliding, rhythmic movement.

51

The first drill shown here will help you with the starting stroke and top loop of the *J*. Commence below the baseline with a flying start and carry the pen to the upper line as though you were going to make a right oval, but instead of completing the oval take a short cut back to the baseline

bringing the down stroke on the main slant. Count 1, 2, or curve, slant.

The second drill on this line consists of sliding up and down the back of the *J* to develop a well-shaped letter. Count 7. Metr. 184-208. Flying start and finish.

DESIRE good handwriting. This will help you to ACQUIRE it.

52



Study the letter shown here. Examine it in detail before attempting to write it. Notice especially proportion, slant, starting and finishing strokes. Like all other capital letters, it is three-quarters of a space high, and like all lower loop capitals it extends one-half a space below the baseline. The starting stroke commences below the baseline upward and

leftward, and the finishing stroke crosses the downward stroke on the baseline, and then curves rightward. Of course, you will not get all these points perfect, but do the best you can. If you study form, and practise faithfully, the results are bound to be good. Make a few imaginary forms in the air and then try a few lines on paper. Count 3. Metr. 200. Bell 4.

53

Jane Jim June Jean John

54

J. J. James J. J. Jones J. J. Johns

Notice how nicely the *J* joins to the *a* in *Jane*. The finishing stroke of the *J* becomes the initial stroke of the *a*.

Always write your name carefully and accurately. Try to develop a signature of which you will be proud. The

desirable characteristics of a signature are legibility, rapidity, individuality, and beauty. Try writing your signature without lifting your pen. Some simple methods of joining capital letters are shown on page 87.

*Practise paragraph writing with freedom. Correlate your writing and spelling lessons.
See the next two pages.*

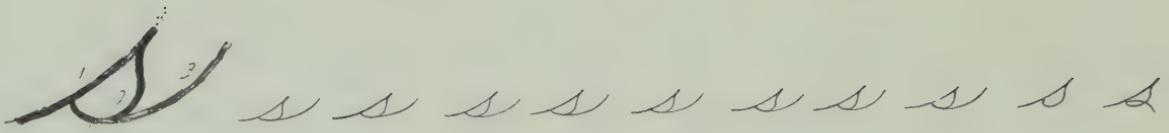
Do your best writing in all your written work. In this way you will make rapid progress. Sit in a good position and relax your muscles. Keep your wrist up and let your right hand glide freely on the nails of the last two fingers. Study very closely the drills, letters, words, and sentences in this manual.

Memorize this paragraph. Study letter formation and spacing. Then write it as rapidly as you can with a free, gliding movement. You should be able to write it at a satisfactory standard in about three minutes.

Spelling

seize	parliament	grammar
niece	government	specimen
oblige	pneumonia	privilege
precede	acknowledge	supersede
subtle	appearance	receive
believe	physiology	reparte
succeed	committee	maintain
rhythm	recommend	retiree
ecstasy	pronunciation	classified

This is a list of words commonly misspelled. Practise writing the words which you find difficult to spell.



Study the large retraced form until you can visualize it, then look at the *s* natural size. In both the *s* and *r* the swing stroke is a little taller than the first stroke of the underswing minimum letters, but not so tall as in the *t*. Practise the *s*

until you are satisfied you can make it well. *Count 3. Metr. 184-208. Bell 4.* Rate 45 to 55 letters per minute. Notice the slant of this letter as shown by the dotted line in the retraced form. It may be finished three ways as shown.



This is a nice rhythmic exercise and you can glide right along. Notice that there are five letters in the group. This will provide a change for you. Try to get the height, slant, and spacing uniform, and avoid making loops at the bottom. Try this rhythmic count: "O, glide, O, slide, O, stop, at the

bottom of the *s*. How long, how long do you stop at the bottom of the *s*? Not long, but you stop every time at the bottom of the *s*. O why, O why, do you stop at the bottom of the *s*? O, to close up, to close up, to close up, the bottom of the *s*."

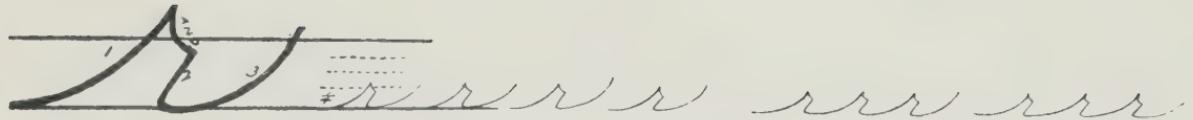


In writing the word *sun* make the *s* a little taller than the *u* or the *n*. Watch the spacing and do not loop the *s*.

Remember the requisites of Good Writing—Legibility, Uniformity, Rapidity, and Ease.

Notice the height of the *s* in the supplementary words. Be very careful of this point. Practise several lines of each word.

59



The *r* is grouped with the *s* for several reasons. They start and finish alike. They are the same height. In this respect they stand alone. Each of them has a little retrace at the top. Study the retraced form before writing the *r*. Note the slant of downward stroke 2. This is a difficult

form and requires considerable practice. Count 1, and 2, 3. Metr. 192. Bell 4.

In the groups strive for uniformity in the three *S*'s. Do you remember what they are? Count 7, or swing, 2, swing, 4, swing, 6, 7.

60 rare err arm more rose run

61 To err is human; to forgive, divine.

In the word *rare* notice the height of the *r*'s. Watch slant, spacing, speed, and shift. In the supplementary words

you will be writing the *r* in the middle and at the end of words. Notice the double curve from *m* to *o* in *more*.

62



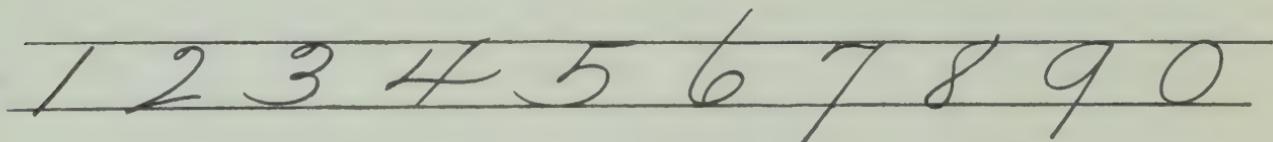
This is an optional form of *r*, and is preferred by many penmen because it is more rapid. Study it closely and practise it. The first stroke is almost the same as the first stroke

of the *n*. It is not quite so high. Notice the retrace and finish. Be sure to retrace this stroke, or it will look like a *v*. Count 1, 2, or 1, and, 2. Practise the group drill.

Always sit in a healthful position. Study the illustrations.

cross missouri eliminated or are.

Practise the optional form of *r* in these words. Watch | the retrace in each *r*. Write a line of each word.



MAKING OF FIGURES.

You were told in the early part of this Manual that one of the essentials of good writing is *legibility*. This applies to all work done in writing, but it is especially true of the making of figures. Even if a letter is sometimes poorly formed in a word, the reader can tell what it is by its context; that is, by the other letters in the same word, or by the words of the sentence. This is not true of figures. *Each figure stands by itself*, and must be read by itself, and as figures are one of the most important things in the business world, you will agree that it is very important for you to learn to make them well.

Business people tell us that it is very important for their

employees to be good figure makers. You must devote, then, much time to the study and practise of figure formation. In all your figure practice, keep in mind these essentials:—(1) *Legibility*; (2) *Rapidity*; (3) *Neatness*; (4) *Size*. The only new point mentioned here is size. Most of the figuring in business life is done in small spaces, and we must learn to make small, neat figures. They must be quickly made and must be legible. Figures should be the same height as the minimum letters—or slightly higher, with the exception of the 6, 7, and 9. These are a little longer as shown.

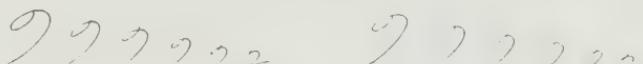
After studying and practising the standard and optional forms here shown, use them in all figure work. These forms are simple and can be quickly made.

"Trifles make perfection, but perfection is no trifle."



Figure 1 is merely a short downward stroke on the main slant and standing on the baseline. Practise the push and pull exercise one space high, using a free, gliding movement. Try next a line or two of figures. Use a quick motion. Make

figure 1 with a flying start, but a standing finish. Finish with the pen point on the baseline. *Count 1*. Take care to bring the downward stroke on the main slant. Make figures about one-third space high.



The 2 is the same height as the 1. The first form shown commences with a dot or check. Study the large, retraced form, and then practise making the figure. *Count 1, 2, 3, or Dot, 2, 3.* Make the finishing stroke as shown. Do not

allow it to run along the baseline, for the 2 might then be confused with a 7. Study the optional form. It differs from the other form in having a little loop at the baseline and it finishes with a double curve. It cannot be made so quickly.



69

70

3

3 3 3 3 3 3 3 3 -3 .3 -3 3 3 3 3 3 3 3 3 3 3 3 3 3

The 3 starts the same as the 2, but finishes differently. It is developed from the right oval. Practise the exercises.

shown on the above line. Count Dot, 2, 3. Standing start, flying finish. Make figures neatly and carefully.

71



φ φ φ φ φ

72

42

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

73

4 4

Notice the slight double curve in the horizontal stroke of the 4. Practise the drills shown. In the lateral exercise shown do not use wrist motion, but let the hand glide from one down stroke to the next, with the whole forearm pivoting on the muscular pad. Count 8. Metr. 184-208.

In the second exercise do not raise your pen at the end of the lateral stroke, but continue upward and leftward as shown, and finish on the baseline, with your pen on the paper.

Examine closely the retraced form, then practise the figure. Notice particularly the horizontal curved line, and the curved finishing stroke. The horizontal line is a small distance above the baseline, and has no loop at its junction with the first downward stroke. Raise the pen while in motion after completing this stroke, and swing to the left, starting the last downward stroke with a simple curve, and finishing on the baseline with a standing finish. Notice that the second downward stroke is a little taller than the first one. *Count 1, 2, 3.* *Bell 4. Metr. 184-208.* An optional form is shown in the last line.

74



75



76



Practise the horizontal right ovals as shown, for you will notice the lower part of the 5 is merely a flattened oval extending well to the right side of the figure.

In the next drill, start with a downward stroke on the main slant as if to make figure 1, but instead of carrying this stroke to the baseline, make a retraced horizontal oval. Notice that the greater part of this oval is to the right of the downward stroke. The horizontal stroke at the top and right is the last stroke made, and in this form is very slightly

curved. Count 7. Metr. 184-208

Practise a few lines of 5's, and compare your figures with those in the Manual. Be careful not to bring the first down stroke too near the baseline. Leave a distinct opening at the left of the oval. Join the finishing stroke to the starting stroke. Do not leave any gap.

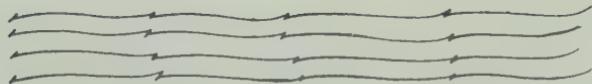
The horizontal stroke in the optional form is parallel to the baseline. In all other respects the two forms are similar.

The 6 is the only figure that extends higher than the others. It consists of a down stroke starting on the main slant and curved at the baseline, finishing with a downward stroke completing a left oval. For the first drill count 10, the first five counts being for the retraced drive and return, and five for the left oval. Do not lift the pen in going from the

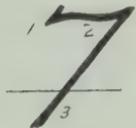
first to the second part of this movement.

The 6 is taller than the 1, 2, or 3. Make it with a free, easy movement. Notice the graceful curve on the rounded part. Close up this oval. The finishing stroke is downward. Count 1, 2. Metr. 184-208. Bell 3.

79



80



81



The 7 and 9 are the only two of the figures that extend below the baseline. You will notice in the first form of 7 shown, that the horizontal curve is much the same as the corresponding stroke in 4. Practise the first exercise shown in the line above. The second drill gives further practice for this curved stroke.

Examine closely the large 7 shown here. It has a check starting stroke, followed by a horizontal double curve and finishes below the baseline with a standing finish. This downward stroke is on the main slant. Count 1, 2, 3, or Check, 2, 3. The optional form has no double curve. Count 1, 2. In making this form do not round it out too much. Finish with the pen on the paper.

82



83



The figure 8 is composed of two compound curves. The first stroke in making this letter should be towards the left. Do not make it backwards. Practise the double loop exercise. Notice the slant. Both loops are about the same size. Count 8 Metr. 176-200

Pay particular attention to the curves of the 8. Notice the direction of the starting and finishing strokes. Count 1, 2 Flying start and finish. Metr 176-208. Bell 3 Use pen and ink for your Arithmetic and Spelling lessons. This helps to develop accuracy.

84

d d d d d d d d 9 9 9 9 9 9 9 9

85

The 9 extends below the baseline the same distance as the 7. The first stroke resembles the *a* and the down stroke is on the main slant with a standing finish. Count 10 for the first drill, changing from the oval to the push and pull on 6. For the second drill count 7-1 for the oval part, and the remaining 6 for the retrace.

The large figure will show you the form of the 9. It is the same height as the 2 or 3. The *a* part of it does not rest on the baseline. The downward stroke finishes below the baseline with a standing finish. Be sure to close this figure at the top. Count 1, 2. Metr. 176-208. Bell 3.

0 0

The figure 0 is the same as the body of a small o. Make it with a quick oval motion. Flying start, standing finish. Be

sure to close it at the top. Do not leave any gap there. The 0 is the same height as the 9. Count 1, 2. Metr. 184-208.

86

1234567890

1 2 3 4 5 6 7 8 9 0

Practise all the figures as shown. Plan practice work for yourself, taking care to use all the different figures. Pay special attention to the ones which you find most difficult. Keep in mind throughout your practice that figure work

should be legible, rapid, small, and neatly done. Care must be taken, however, not to make figures too small or they will not be legible. Increase your speed until you can write at the rate of 85 to 110 figures per minute.

Figures should be written quickly and accurately. Use a free, rhythmic movement.

88

1	2	3	4	5
6	7	8	9	0
1	2	3	4	5
6	7	8	9	0
<u>1 2 3 4 5</u>				

1	2	3	4	5
6	7	8	9	0
1	2	3	4	5
6	7	8	9	0
<u>1 2 3 4 5</u>				

1	2	3	4	5
6	7	8	9	0
1	2	3	4	5
6	7	8	9	0
<u>1 2 3 4 5</u>				

1	2	3	4	5
6	7	8	9	0
1	2	3	4	5
6	7	8	9	0
<u>1 2 3 4 5</u>				

In making columns of figures for addition, etc., it is essential that the alignment be correct. A good way to develop proper alignment is to turn your paper sideways

and write columns of figures using the ruling of your paper as a guide. Put plenty of dash in your figure practice. Aim to develop speed without sacrificing form.

OVAL CAPITALS—COMPOUND CURVE GROUP—D, L.

89



90



To-day's lesson is on the last group of the oval letters. The *D* and *L* are purposely left till the last of the group because they involve a new principle—*the compound curve*. Study the *D* and pick out two compound curves. Try this double loop exercise, making it at first about one space in height, then smaller as shown. Commence with a flying start

at the point and in the direction shown above. Be very careful to avoid separate wrist motion in this drill. Endeavour to produce good double curves, with the tops as well rounded as the bottoms. After trying a few, turn your paper upside down and see if their appearance is the same. It should be. Count 8 Flying start and finish.

Practice Penmanship in Proper Position.

91

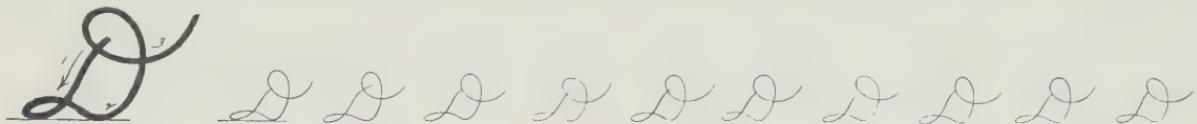


There are two good specific movement drills in this line. The first one will help to develop an oval-shaped body to the letter, and a graceful finishing stroke. The second one will develop two good double curves, and a *horizontal loop*. For the first drill *count 7*. 1 and 2 are the double curve strokes,

3, 4, 5, 6, the left oval, and 7 the finishing stroke. Flying start and finish. *Metr. 184-208.* Height one space.

For the second drill *count 2*. Make the down strokes light. Try to make a loop as shown in the line above. The nearer you make it to the horizontal the better it will look.

92



Study the retraced form before trying the letter. This is a graceful form of *D* and is not very difficult to make. *Count 3. Metr. 184-208. Bell 4.* Rate 45 to 60 per minute. Make a few and compare your forms with those in the Manual. Criticise your work carefully, and then just as zealously try to correct your errors. A good finishing stroke

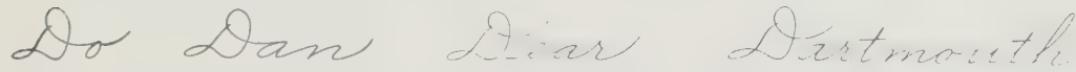
is necessary to give a pleasing appearance to the *D*. Finish like the *O* or *C*.

Let us remind you again about your position, your pen-holding, the angle of your paper on the desk, the direction of your downward strokes, the placing of your left hand, the elevation of your wrist, and last, but not least, the movement of your arm on the muscle of the forearm.

93



94



Look carefully at these words. Use a free, easy movement. Try a speed test and see how many times you can write this name in a minute. Can you write it eight times

and keep the form good? Watch the finishing strokes of the *D*'s and of the other letters. Notice the method of joining the *D*'s in the signature. Study drills 54 and 126.

Use Arm Movement in all your written work.



The *L* is a twin brother of the *D*. They each have two double curves and a flying start and finish. The same general movement exercises will do for both, but this drill gives you a little variety. Alternate the left oval and double loop

exercises across the page. Count 7 for the ovals, and 6 for each of the loops. Notice the slant of the ovals and the shape of the loops. Use arm movement and a light touch. Write on both points of the pen nib.



Three good specific drills are shown in this line. Study them and see the development of *L*. Then try the first one. Notice that the same starting stroke is used in all. The first one helps to develop a good start and a nice loop at the top. Count 7 Metr. 184-208.

In the second drill, instead of swinging to the right on

count 7, bring your pen to the left, form a horizontal loop and finish with a double curve below the baseline on 8. Aim to get a well-shaped loop on 7, and a free flying finish on 8. The main purpose of this last drill is to help develop a good horizontal loop and a free finishing stroke. Count 9. Metr. 184-208.



Study the retraced form. Notice particularly the starting and finishing strokes, the double curves, and the small horizontal loop. The starting stroke commences about half-

way between the lines. Count 3. Metr. 184-208. Bell 4. Rate 45 to 55 letters per minute. This is a splendid movement letter and you should practise it often.

Bend the thumb. Keep the thumb still. Glide on the last two finger nails.

98

Lena Lena Lena Lena Lena

99

Loan Lima Laura can come!

Here is an easy word to write—*Lena*. Start and finish with arm movement. See all the double curves. Count them. Bring the swing stroke in the *a* well up. Count *L-e-n-a*

Move your paper leftward as you write across the page. This is a suitable word for a speed test. Can you write it twenty times a minute and do it well? Try the other words.

100

L L L L L L

L L L L L L

Count 3 for these forms of *L*. After making the dot or

loop, bring the pen upward and leftward.

101

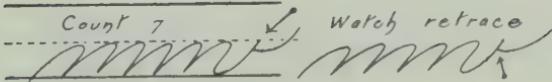
L D L D L D L D L D L D L D

Practise the *D* and *L* alternately. Make both the same height—about three-quarters of a space. Count 1, 2, 3, for

each. Each letter should be made with a “flying” start and a “flying” finish. Make good double curves.

Do your best writing in every piece of written work you do. Your penmanship will steadily improve. Always think good writing. Be optimistic. “Day by Day in Every Way My Writing is Getting Better and Better.”

102

MINIMUM LETTERS—*v, w, x.*

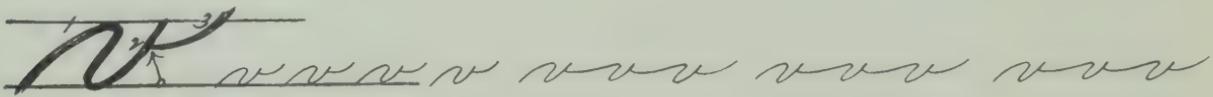
The *v* and *w* are much alike. Study them and see points of similarity. Notice the retrace, which enables you to join the *v* to a succeeding letter with a proper curve and at the



correct height. Compare the *v* with the *b* and *w*.

Try these exercises. The first stroke of the *v* is the same as in the *n* and *m*. For the first drill *Count 7*, pausing slightly at 6 after making the retrace. The second drill gives a good practice on the retrace. *Count 7. Metr. 184-208.*

103



Study the retraced form. There is no pause in the motion of the pen until you are commencing the finishing stroke. *Count 1, 2, 3, or 1, and, 2, 3.* Make a slight pause between the second and third counts. *Metr. 176-200. Bell 4.*

Now try the *v* in groups. This is a good movement

exercise. Use a gliding motion and aim at uniformity. Strive to produce a double curve in swinging from one letter to the other. In order to do this you must retrace each time and make a very slight pause before swinging over to the next letter. *Count 7.*

104



105



Be careful of the starting and finishing strokes in words. There is a simple curve between the *v* and *i* and a compound curve between the *i* and *m*. The downward stroke of the *i* and

the three downward strokes of the *m* should all be parallel. *Count v-i-m, dot.* Write at least one line of each supplementary word. Try for uniformity of size, slant, and spacing.

To save desk space, place your practice paper or writing blank on top of your Manual while you practise.

Count 8



The *w* commences with a short underswing, but ends the same as *v*. A good movement drill is here shown. Keep tops pointed, but bottoms rounded as in the letter. Try this drill one space high, then reduce to about one-half space.

Count 8—with a slight pause at 7, the bottom of the retraced line. Metr. 184-208 Notice the *w* enclosed in dotted lines in the plate. If you have much difficulty with the retrace, try the exercise shown at the end of line 107.



Can you see part of the *v* in the *w*? Study the retraced form. Flying start, flying finish. Count 4. Metr. 184-208 Do not use the bell. Try to make the spaces between the down strokes about the same width.

Keep the wrist up and the hand gliding on the finger nails. See that your penholder is held loosely—not too near the point. In what direction is it pointing? Are both points of the pen nib on the paper? Keep your head erect and your shoulders well back, for you want to develop good sound lungs as well as good writing. Let your feet rest flat on the

floor and some distance apart. Do not be offended because these points are repeated, for children (and adults also) are apt to forget. Did you ever heard the definition the small boy gave for the word "memory"? He said, "Our memory is what we forget with."

Write the *w* in groups. Count 1 to 10, or 1, 2, 3, swing, 4, 5, swing, 6, 7, swing. Metr. 184-200 Select the best form you have made with arm movement. Compare! Criticise! Correct!

won now we awe saw own win

We will weave the wool willingly.

Try a few lines of each word. Watch commencing and finishing strokes and curves between letters. Be careful of

the retrace in each *w*. Practise word and sentence writing. Strive for uniformity of size, slant, and spacing.

Keep the fingers of your right hand together while writing.

110



This is the last of the minimum letters. The *x* commences and ends like *n* and *m*. Try the first drill shown in this line. *Count 12. Metr. 184-208.* Move your paper to the left after each 12 counts so that the slant will be uniform.

Try these drills one-half space high. Watch starting and finishing strokes. The second drill on this line is a review of the first part of the *n*. In the third one notice how the downward stroke finishes towards the left.

111



Study the retraced form. Bring the first downward stroke slightly to the left to leave a gap as shown. Do not curve it too much. Standing finish. The second half has a flying start

and finish. *Count 1, 2—3, 4. Metr. 184-208. Bell 4.* Lift the pen at 2 and commence the downward stroke on 3. *Count 8* for the group drill. Watch the spacing.

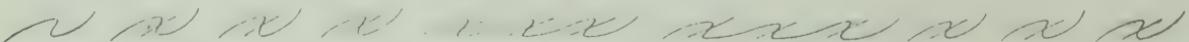
112



113



114



In the word *six*, make the *x* slightly higher than each of the other two letters. Pause at the bottom of the first downward stroke of the *x* and curve it slightly back. See that the

bottom of the next stroke is nicely rounded. Use a free, gliding movement. An optional form of *x* is shown on the last line. It must be carefully made. *Count 4.*

Compare your writing quite frequently with the Grade Standards shown on pages 86 and 87.

115



116



For underswing brothers,
We've now travelled far,
And first among others
Are *P*, *B*, and *R*.

Let us return to the capital letters for a few lessons. You will remember that we completed the oval and double curve groups *O*, *C*, *A*, *E*, *I*, *J*, *D*, *L*. Today you meet the first of the underswing family of capitals—the *P*, *B*, and *R*. The other members are *S*, *G*, *T*, and *F* (one form).

117

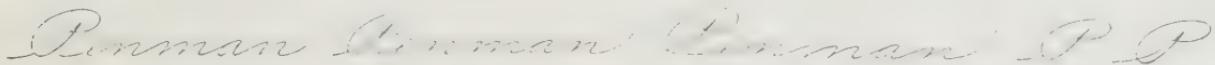


Study this form. Flying start, flying finish. Count 1, 2, 3 Metr. 184-208. Bell 4. Rate 45 to 60 per minute. The first

Spend a few minutes on the right oval today, for the *P* is developed from this drill. There is always a temptation to spend more time on the left oval, but do not forget that many of the letters are right-oval ones, and so require much right-oval practice.

Try this specific movement drill. Count 7. Then try the one shown on the second half of the line. The upper part is a horizontal oval and about one-half space deep. Count 7. Metr. 184-208.

118



119



This is an easy word to write. See how fast you can write it without scribbling. Keep all downward strokes on

stroke should be an underswing—not an oblique line. The starting stroke is only one-half space high.

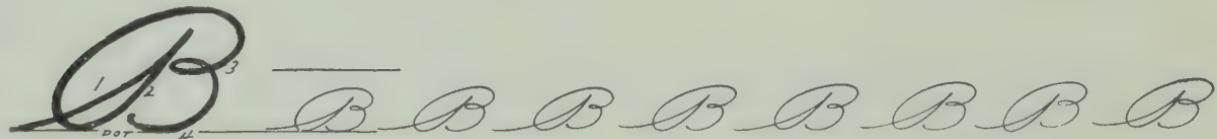
the main slant. Try the other words. These give variety and practice in different combinations of letters.



The *B* is a *P* with an extra curve and dot added. See line 121. The loop made where the two horizontal ovals overlap is about the centre. Use a free movement. Watch the swing start, the centre loop, and the dot finish—that is,

finish with the pen on the paper making a slight pressure as you say *dot*.

The drills on this line will help to develop a good letter. Count 7 for the ovals, and 1, 2, 3, 4, 5, 6, 7, *dot*, for the specific movement drill.



After a close examination of the retraced *B* shown here, make a few and then examine your work critically. Compare your letters with those in the Manual. Find your errors and

try to correct them. Patience and perseverance are sure to win in the end. Count 1, 2, 3, 4, *dot*; or *swing, down, loop, round, dot*. Metr. 160-184.

Ben Burns Bow Bank Bill

Be thorough and systematic.

Notice how the *B* is joined to the *e* in *Ben*. You must pause before swinging to the *e* making a sharp angle where

the stroke leaves the *B*. The *B* is joined to the *o* and *a* with a double curve. Write the sentence with freedom. Watch the spacing.

Do all your work neatly and carefully.

Now that you have practised the *P* and *B*, you should be able to make a good *R*. Add a double curve finishing stroke to the *P* and finish *below the baseline*, as shown. See

the little horizontal loop at 3 and the double curve stroke 4.
Count 4. Metr. 160-184. Bell 4. Rate 40 to 45 letters per minute. Use a free movement and a light touch.

125

126

Always write your name carefully and accurately. Try to develop a signature of which you will be proud. The desirable characteristics of a signature are legibility, rapidity,

individuality, and beauty. Try writing your signature without lifting your pen. Some simple methods of joining capital letters are shown on page 86.

127

On this line are shown four different business forms of *P*, *B*, and *R*. If you prefer them to the ones already shown, you should practise until you can make them well and then

use them in your written work. Study them and decide for yourself what specific movement exercises you should use to develop these forms. Aim for legibility and beauty.

All optional forms should be studied closely. Practise the form you like best.

S S S S S S S S S S S S S S S S

S and *G* are also underswing capitals. Notice how much alike they are. Study the large form of *S*. Notice the tall underswing, the same as in *P*, *B*, and *R*. See the double curve crossing the underswing and meeting it again at 3.

Write the *S* with freedom. Count 1, 2, 3. Metr. 184-200.

Bell 4. Rate 45 to 50 letters per minute.

Study the two other forms of *S*. The first is useful for connecting the *S* with a small letter, and the second is a suitable form to use when the *S* stands alone as in initials. Practice these forms and use the one you prefer.

St. Sr. Sr Sam Susan See Sept

Study letters and words closely.

Study the forms of *S* in these words. Pause briefly at end of the second count of the *S* before swinging to the next

letter. Strive for uniformity of size, slant, and spacing in sentence writing. Use a free movement.

Strive for perfection both in

letter formation and quality of line.

Study the spacing in this sentence. A good quality of line is obtained by using a medium pointed pen nib and a

free, gliding movement. Letter formation is improved by study and practice. There is no royal road to good writing.

STUDY the forms in this Manual. Do not COPY them.

G G G G G G G G G G

The first stroke in the *G* is the same as the first stroke in the *S*—a tall underswing. The top is part of a left oval and the bottom is the reverse or right oval. After you have studied the large form try it on paper. Count 1, 2, 3, dot. Metr. 192-208. Bell 4. Rate 40 to 50 per minute. Use a

swinging motion, letting the hand glide freely on the nails. Hold the pen lightly, not tightly, and keep your fingers together. Does your work show improvement? When you have mastered this form of *G* try the other ones shown in the line. Read again the directions given for the optional forms of *S*.

Study the connecting curves in these words. Notice the simple curve from *G* to *e*, *r*, and *u*, and the double curves in

Go and Gain The form of *t* used in this sentence is fully explained on page 57. It is one-half space high.

HALF-SPACE SMALL LETTERS—*t* and *d*.

We now return to small letters. The *t* is an underswing letter.

Do you remember anything peculiar about the height of the underswing in the *r* and *s*? This stroke in the *t* is one-

Use a medium-pointed steel pen nib in your writing practice. Keep it clean and bright.

half a space high—the same height as the *d* and *p*. Try the exercises shown here. Study the *t* and you will see the need for these drills. In the second exercise, let the downward stroke retrace the underswing about half-way. Count 7 for the last two drills.



Study the large retraced form of *t*. Try it with a dry pen over the form before you attempt to write it.

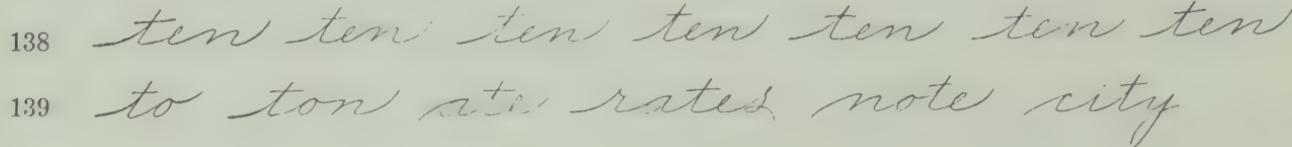
Sit in the correct writing position. Place your arms and paper correctly. Use the muscle of the forearm as a pad. Write a line and then stop to criticise your work. *There is no royal road to Good Writing.* It means much study and diligent practice for us all.

Count 1, 2, 3, cross. Metr. 184-208. Flying start and finish with a light stroke for the cross. Make this cross stroke a short horizontal line bisected by the stem of the letter.

Place it nearer the top of the letter than the bottom—about three-fourths of the way up. Do not make the *t* more than one-half space high. For the group drill, *count 1, 2, 3, 4, 5, 6, 7, cross, cross, cross.* Strive for uniformity in the *three S's*.

Watch your finishing strokes. Check the motion slightly at the baseline each time in order to secure correct slant for the *t*.

The cross of the *t*
Is bisected, you see,
Flying start to the right
At three-quarters the height.



We shall commence our word practice with a simple rhythmic word—*ten*. Join *t* to *e* with a simple curve and use a double curve from *e* to *n*. The *t* is twice as high as the *e* or *n*. *Count, t-e-n, cross.* Write about eight words to a line, and at the rate of 25 to 30 words per minute.

In the supplementary word writing, your attention is

called to the curves between the letters. Study before attempting to write—then write without looking at the Manual. What do you notice about the height of *r*, *t*, *e*, and *s*, in *rates?* Draw a line along the top of the *a* and *e* and another over the *r* and *s*. Is the *t* higher than either of these lines? It should be. Practise sentence and paragraph writing.

Watch starting and finishing strokes of all letters.

This is called "final" *t*. It is easily and quickly made and is a form much used by the best penmen when it is the last letter in a word. Study the large form. Count 1, 2, 3. Metr 184-208 Rate 60 to 80 per minute. Notice that the

first two strokes are the same as in the other form of *t*, but the last one is an overturn, not an underswing. Use a flying finish, rightward and downward. Do not retrace, but swing away from the downward stroke.

Supplementary Words:— St Mt. it cat not

The capital *S* is three-fourths of a space high. What is the height of the *t*? Be careful of this difference in height when you write this word. You will be using this abbreviation quite often. Check the motion of the pen at the extreme left of the *S*, then swing to the *t*, using a light, free

movement. Count *S, t, dot*—the *dot* being the count for the period.

Try a few lines of the supplementary words. Compare the swing from *I* to *t* with the corresponding stroke in *St*.

Be sure to sit erect Be sure.

Study carefully all the letters and joining strokes in this sentence, and write it in your best form. This is a good sentence exercise, and it is also good advice. Are you fol-

lowing it? Time yourself, and see how many times you can write this line in a minute. Endeavour to produce a good form and use a free movement.

Train well the hand and teach the eye to see.

If you put an extra piece to the down stroke of an *a*, you have a *d*. The *d* is one-half a space high—the same height as the *t* and *p*. Try writing a few *a*'s. Watch the downward retraced part.

Compare the *d* with *a* and *t*. Study carefully. Count 1, and 2, 3. Metr. 160-184. Bell 4. Rate 40 to 45 per minute. Be careful of the start, the height, and the finish.

In the group drill, use a good movement, and aim for the three *S*'s. Count 7. Metr. 160-184. Cover the stems of

Next try the movement drill. Swing the overturn well to the right so that there will be no gap at the point shown by the arrow. This would make the *d* look like *ct*.

the *d*'s. Are there three *a*'s left?

Look closely at *d*
And an *a* you will find.
Put a cross and you'll see
That a *t* is combined.

146 *dad dad dad dad dad dad dad*

147 *add did do aid rode mud tide*

See the three *a*'s in *dad*. Watch the height of the *d*'s. Notice the simple and double curves in the supplementary

words. Making them distinctive will go a long way towards making your writing attractive. It is well worth while.

148 *d d d d d d d d and and*

Try this form of *d*. Do not leave a gap at the top of the "a" part. Finish below the baseline with a flying finish

downward and to the right. Use this form at the end of a word only. Count 1, 2, 3. Metr. 184-208. Bell 4.

UPPER-LOOP LETTERS—*l, h, k, b.*

149



This lesson introduces the tall underswing small letters. They are also called the upper loop letters. They are all the same height as the capitals—three-quarters of a space. Spend a short time practising the two-space compact oval, and push and pull drills, for these upper loop letters require a very

free movement.

Spend some time on these exercises, particularly the last one, for it helps develop a downward main slant stroke, thus preventing too much of a rounded effect. Count 7. Metr. 184-208.

150



Study this letter closely. Note the proportions. See where the downward stroke crosses the tall underswing. Notice the *i* in *l*. The loop is twice as long as the *i*, and the whole letter is three-fourths of a space high. Avoid making a sharp angle at the base, and yet do not put too much curve

on your downward stroke. Count 1, 2, 3. Metr. 184-208. Bell 4. Rate 45 to 55 per minute. Finish the *l* with a short underswing. For the group drill, count 7. Metr. 184-208. Cover the loops of the letters. Are there three *i*'s left? Use a free movement and the form will continue to improve.

151



152



Study the curves between letters and the height of the letters in the word *late*. Write this word about eight times to a line, and about 20 to 25 times a minute. Be careful to

avoid the use of much finger movement. Perhaps we all reach for the *l* just a wee bit with our fingers, but the less we do of that the better. Let the hand glide on the nails.

Learn to write sentences well.

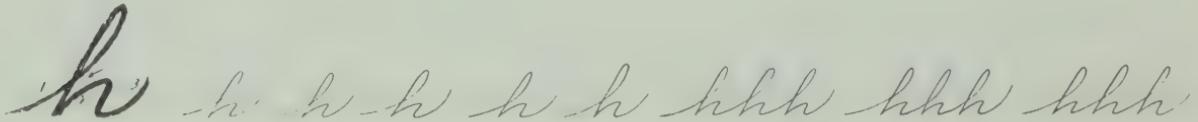
Write the sentence across the page, swinging right from the finishing stroke of one letter to the commencing stroke

of the next. Say the letters as you write the word. Remember the spacing rule. Apply it here.



The *h* is a combination of *l* and *n*. In the loop exercise see that the lines cross in the right place—look for the *i*. In

the last drill, try to have all tops rounded and bottoms sharp without a loop or a retrace. Watch the finishing stroke.



Note carefully the slant, height, and proportions of the *h*. It is the same height as the *l*, and has a similar starting and finishing stroke. Notice that the downward strokes are parallel. The form looks very bad if the second downward stroke is not on the main slant. In making this letter you must use a very free, elastic motion. The lines will be shaky and tremulous if you use much finger movement.

Do not let your wrist droop nor your hand lie over on its side. Count 1, 2, 3. Metr. 160-184. Bell 4. Rate 40 to 45 letters per minute. In the group exercise strive as usual for freedom and form. Study the copy above. Make a line or two, then stop and examine the form closely. See where you need to improve the form or slant. Count 7. Metr. 160-184.

Push and pull and practise penmanship.

156

the the the the the the the the the

157

hush sash home hot that this

Here is a very common word. See how quickly you can write a line without sacrificing form. The three letters are all different in height. Commence the *t* on the baseline with a free underswing, and finish the *e* with freedom, at the proper height. Watch the retrace in *t* and place the cross

correctly. Do not make it too long. Count *t, h, e—cross*.

In the supplementary words you will find the *h* at the first and the last of words. Notice the curve from *h* to *o* in *home*.

158

This lesson brings us to another member of the tall, underswing family. Compare it with *l* and *h*. You will notice quite a difference between the *k* and the *h*. After a "limbering

up" on a two-space movement drill, try the specific exercises shown above. Count 2 for the last drill. Make it with a standing finish.

159

You can form a good mental picture of the *k* by studying closely the large, retraced form. This letter requires much practice. There are two slight checks in the motion when writing the *k*. These are indicated by arrows in the large

form above. See that the first two lines cross at the proper point. Count 1, 2, and 3. Metr 120-144. Rate 30 to 36 per minute. Try writing groups of three or four to develop freedom. Be sure to make the *k* distinctive from the *h*

Patience and perseverance are sure to win.

160 lake lake lake lake lake lake

161 snack kick sickle kept kind

There are some difficult words in this lesson, but you are anxious to learn to write all letters and words well. Be patient and persevere and you will win. We have some easy lessons

for you later on, so just keep on practising and smiling. To excel in anything requires concentration and effort. This is true of writing. Do you not think so?

162 Be sure to do all work well.

Study this sentence before attempting to write it. Do your best to follow the advice it gives.

You must think and act Good Writing in all written work, not in the writing lesson only. That is the way to bring your penmanship up to certificate standard. Are you

doing your best writing in the spelling and other lessons? If so, you will not regret it. Remember that anything worth doing is worth doing well. Try a few lines of the copy shown above. Aim to make all loop letters the same height.

163 '000000 111111 *uuu uuu lww lww*

The *b* is the last letter in this group. It is made up of parts of two other letters. Name them. Try these exercises.

In the last one, the *l* stroke is used first, then a movement drill, ending with a retrace, as shown.

Plan your work. Work your plan.

164

b b b b b b b b b b

The points to notice most carefully in the *b* are the long loop, the rounded base, and the retraced portion. By retracing a small way down it enables you to join the *b* to the next letter with a proper curve, and at the proper height. Count 1, 2, 3. Metr. 160-184. Rate 40 to 45 per minute.

Strive for freedom of movement and for uniformity in the group drill. Count 1, 2, 3, 4, 5, 6, 7, checking the motion slightly at the bottom of each retraced stroke, on counts 2, 4, and 6. Notice the graceful swing from one letter to the other.

165

but but but but but but but

166

be bib rub band noble bubble

In the word *but* we have two simple curves as connecting strokes. Keep the *t* shorter than the *b*. Write about 25 to 30 words per minute. Study the connecting strokes in the supplementary words before writing them. Always pause slightly at the bottom of the retrace, not at the top.

In letters *l*, *h*, *k*, and *b*,
A starting underswing you'll see.
The *l* contains a little *i*,
But make it just three times as high.

A study of the *h* will tell
 It's just made up of *n* and *l*.
 Now add an *l* to little *v*,
 And *b* is what you'll surely see.
 The hard one by itself must stay,
 And this is where we place the *k*.

167

DOUBLE-CURVE CAPITALS—*T, F.*

This lesson brings us back to the double-curve family of capital letters. There are many forms of *T* and *F* in common

use. We have selected one that is easy to make and has a good appearance. Try the drills shown here.



Study the large form. Notice the double-curve downward stroke ending in a dot. The top consists of a small right oval and a double-curve flying finish. Leave a space between the

top and the stem. Count 1, 2—3, 4, with a slight pause at 2. Always make the bottom part first. Try the other forms and select the one you prefer.

The This Go Tim Tan Ted Tom

Try to improve your penmanship. Try.

Study the method of joining the *T* to the next letter. The same method was shown in the *S* and *G*. Pause briefly at the extreme left of the first stroke, then swing through to

the next letter. Before writing this sentence, study and practise the letter *p*. Aim for uniformity of size, slant, and spacing. Glide on the finger nails.

Use Arm Movement. Do not "wiggle" your fingers.

F F F F F F F F F F F F F F F F

Very little additional instruction need be given on the
F. Add a horizontal stroke to the T about two-thirds of the

way up the stem. Count 5. Metr. 168-208. Bell 6. Rate
28 to 35 per minute. Select the form you prefer.

Frank Ferne Fred Feb France Fort

Fame Finland Fulton Fine Fun

Study and practise these words, then write sentences con-
taining capital F. Always commence the succeeding letter

close to the F. This rule applies also to the T. Make all
capital letters three-quarters of a space high.

||||| ||||| ||||| j j j j j j j

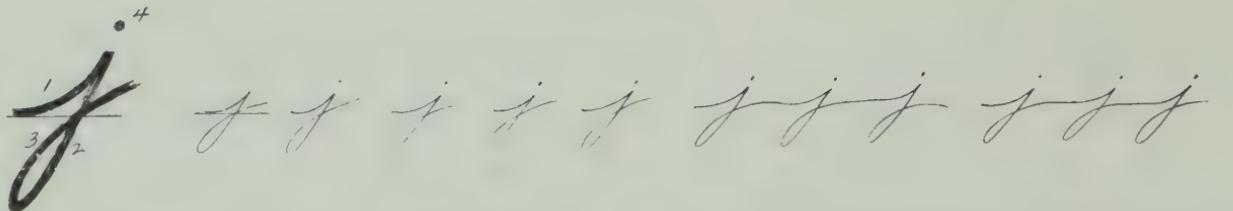
LOWER-LOOP SMALL LETTERS—j, g, y, z, p, q, f.

We now return to the small letters. These constitute the lower-loop family. They all have loops below the baseline. These loops extend one-half a space. Be careful of position, penholding, and movement. This drill is given to develop a

downward stroke on the main slant. Round it nicely at the bottom, but do not curve the downward stroke to the left. The finishing stroke crosses at the baseline. Flying start and flying finish. Count 7

For your writing practice, use a good pen nib, a good penholder, and good paper.

176



Study the large form, then try a line of *j*'s. Count 1, 2, 3, dot. Metr. 160-184. Bell 4. Rate 40 to 45 per minute. Place the dot in line with the downward stroke. Notice the

double curves in the group drill. Count 1, 2, 3, 4, 5, 6, 7, dot, dot, dot. Do not turn your wrist in this exercise, but use a lateral motion of the arm.

177

jam - jam jam jam jam jam

178

join jite jar jot jet just

You will find this an easy word to write. Count *j-a-m*, dot. Write it about 8 times to the line, and about 25 to 30 times to the minute.

In the supplementary words will be found simple and double curves. The latter are more difficult and require more practice.

179

a j a j a j

g g g g g g

The *g* is another lower loop letter. Can you see the *j* in it? What other letter do you see in the *g*? Practise the *a* and *j* separately, then try the last drill shown on this

plate. You know its purpose. Count 7. Metr. 184-208 Read again the instructions given for the corresponding drill in the lesson on *j*. Close the *a* part at the top.

Use a coarse pen nib if you prefer heavier lines. Do not press on the penholder.

Study closely the large form. How high should the *a* part of the *g* be? How far should the lower loop extend? Count 3. Metr. 160-184. Bell 4. Rate 40 to 45 per minute. Count

7 for the group drill. Make the loop rounded at the bottom, but keep the downward stroke on the main slant. This is a good movement drill.

181 *yag gauge tag eagle agog gig*
182 *George will guide you home.*

These words will give you good practice on the letter *g*. Try to develop uniformity in size, slant, and spacing. Move your paper to the left as you write across the page. Write the sentence right through with a free movement, lifting

your pen only to pass from one word to the next. Write about 8 words in a line, and 25 to 30 words to the minute. Compare with the writing in the Manual, and try again. Notice the method of joining *g* to *e* and *l*.

The *y* is the third member of the lower-loop group. It commences like *v* and finishes like *j*. Practise as usual a two-space drill, at the beginning of this lesson. A push-and-pull exercise will help to develop a good downward stroke for the *y*.

Try the drills shown in the line above. Keep the tops

rounded and do not retrace on the upward stroke.

The last drill shown on the line is a familiar one. Do not practise aimlessly, but have a definite purpose in all your work. Do not be satisfied unless your writing shows improvement. If you study and practise faithfully, you are sure to succeed. Good writers are made, not born.

y y y y y y y y y y y y

Can you see the *v* and *j* in this large form? Notice the overturn stroke, the main slant downward stroke, the rounded turn at the bottom, and the finishing stroke crossing the downward stroke at the baseline. Count 3. Metr. 184-208.

Bell 4. Rate 45 to 50 letters per minute.

Join the *y*'s nicely in the group drill. After making one or two lines of these groups, pause and criticise your work. Look especially for the three *S*'s—Size, Slant, and Spacing.

you yet jay City try truly

Will they stay away today?

These are words in common use. Try to write them well. Glide smoothly and freely at a good speed—about 30 words a minute. Never stop to draw the letters. That would undo

all the good done in the movement drills. See how many words you can write with one dip of ink. This will help to develop a light touch and neat writing. Practise the sentence.

m m m m m z , n n n n n z n n n o o o

The *z* is a lower-loop letter also. Notice that the downward stroke is quite different from the others studied. The beginning stroke is the same as that used for the *x*.

In the first drill of this lesson you will notice that the strokes are the same as in the *n*, except the last one before

making the lower loop. It is carried very slightly towards the left. Pause slightly at that point, and finish with a lower loop. Count 12. Metr. 184-208. Compare the overturn strokes in the latter part of the line. Make a few lines of each and note the contrast.

Commence and finish all letters with care.

188

Z Z Z Z Z Z Z Z Z Z

The α extends one-half space below the line, and one-quarter space above. Count 3. Metr. 184-208. Rate 45 to

50 letters per minute. Try to make well rounded simple curves in connecting the z's in the group drill. Count 7.

189 zone ozone zinc azure zeal zoo

190 lazy zigzag citizen zero zebras

Watch the initial stroke of the *z* in writing these words. Do not lift your pen while connecting letters. Be careful when joining *z* to *i* or *u*. What kind of a curve is used? Write a few lines of each word shown above.

Sit in a healthful position, hold your pen lightly, keep wrist off the paper, and right elbow off the desk. Let the hand glide on the finger nails, and do not "wiggle" your

thumb. Make sure that your paper is on the correct angle and move it towards the left as you write across the page. Use a blotter or spare sheet of paper under the finger nails when you near the bottom of the page. Use a gliding motion in all your writing, and see how your penmanship will improve. Always use a good pen nib and a well-shaped, well-balanced penholder.

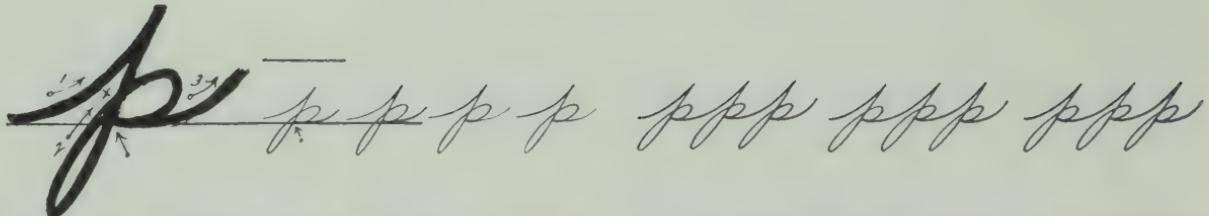
191

'00000 / / / / / p p p f p

The *p* has also a lower loop. The initial underswing stroke in it is one-half a space high. Do you remember the other

small letters with this half space underswing? Practise the drills shown in this line. Count 7. Metr. 184-208.

192



This is the favourite form of *p* with the best penmen. Study very closely the large form. Watch particularly the

height of the underswing, and the open space marked *x*. Count 3. Metr. 184-208. Bell 4. Rate 40 to 45 letters per minute.

193

pen pen pen pen pen pen pen

194

Supplementary Words: *paper map rope*

195

p p p p p p p p p p p p p p

See what a good swing you can develop in writing these words. Let the pen glide from one letter to the other. Make

a longer upward swing for the *p* than for the other letters in the word. An optional form of *p* is shown [here](#).

196

Patience and perseverance will pay

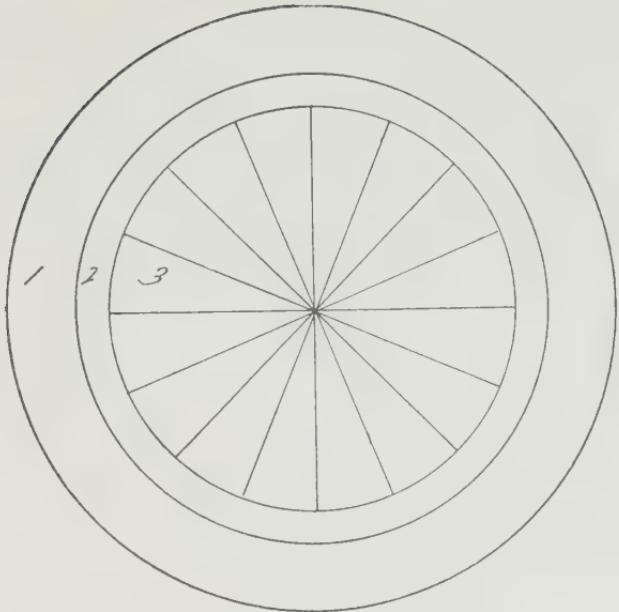
This is a true statement. Have you developed patience and perseverance? If not, you will have difficulty in climb-

ing the stairs to Good Writing. Write several lines of this sentence and see what improvement you can make.

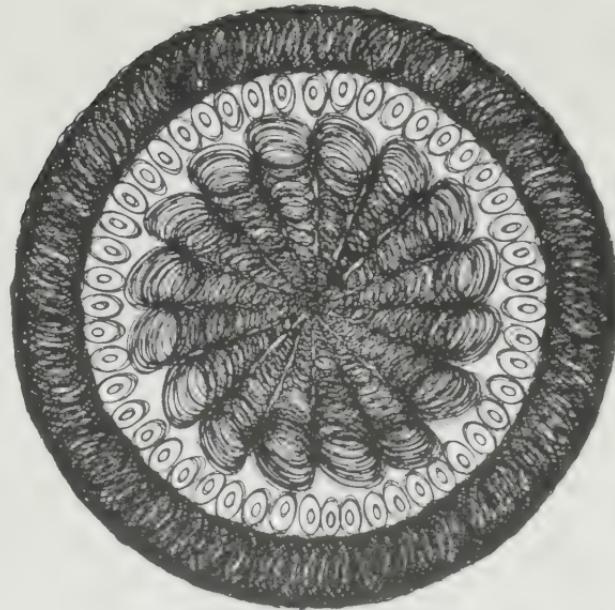
REVIEW OF LOWER-LOOP LETTERS.

197

j j y z p j j y z p j j y z p



198



199

RECREATION EXERCISES.

In nearly every line of activity there are times when we become tired of regular routine. Our work becomes monotonous, and we feel that we are not accomplishing as much as we should. At such times it might be well if we could lay aside our work for a few minutes, and take a little recreation. If such recreation will relieve the monotony and also help us with our regular task it will be beneficial. We must, of

course, guard against making these recreation exercises the end rather than the means.

On this page is shown a suggestion for such exercises in Writing. It is not meant that you should merely copy the work shown here, but that you should modify it, and even originate other designs.

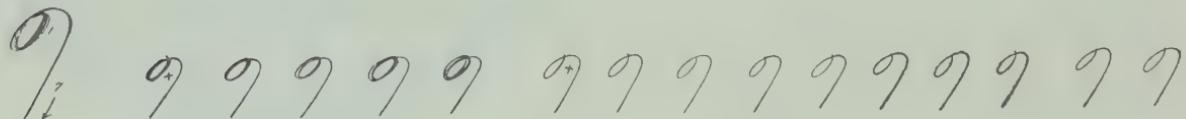
In Fig. 198 you will notice a convenient method of drafting out a design. It is advisable to use a pencil, ruler, and compass for making the framework. Make very light pencil lines. These may be erased after the design has been completed.

In Fig. 199 is shown a completed design which was done according to the plan here outlined. In doing this work the two important things to be kept in mind are posture and

movement. Move your paper so that all the downward strokes come towards the centre of the body. Making these designs should help you to develop free arm movement and a light touch. In addition they provide a pleasant, interesting change from your ordinary writing work. If you work out an original idea which you think is a good one, have your teacher send your work to the Author. Use black ink for any work sent, so that it may be photo-engraved. Send your name, age, and grade, and the name of your teacher, school and province.

THE "LOOP-START" CAPITALS—*M, N, H, K, W, X, U, V, Y, Q, Z.*

200



With today's lesson we commence practice on a new group of capital letters—the loop-start group. This family includes *M, N, H, K, W, X, U, V, Y, Q, Z*—eleven in all. They all commence with an indirect loop. After you have learned to make this loop well in one letter you can make it well in them all. This is a good drill to develop the loop start and downward stroke of the *M*. Study it closely. See that your

pen is moving rightward and downward when it touches the paper. Retrace this loop counting 6, then swing well upward and to the right, bringing the downward stroke on the main slant with a space between the loop and the downward stroke. Try this drill several times across the line, making each one a little better than the preceding one. Then try the next drill shown. Count 2. Flying start, standing finish. Metr. 200

Are you helping to bring the High Honour Diploma to your class?

M m m m m m m m m m m m

Now you are ready to try the *M*. Study the large form very critically. Notice the loop start, the downward strokes, the retraces, the rounded tops, the slight curve towards the left in the last downward stroke, and the tapering finish below the baseline, and towards the right. When you understand exactly the motions your hand should make in writing this letter, shut your eyes and write a few imaginary large forms. If you can do this without any mental effort and with a free

movement, you are ready to use pen and ink.

Count 4, as indicated above. Metr. 184-208. Rate 35 to 40 letters per minute.

Another method of ending the *M* is shown in the last form. This form is often used when the *M* is followed by a small letter. Take care to have the last stroke nicely rounded at the baseline. Do not let it curve towards the left.

202 *Mary Mary Mary Mary Mary Mary*

203 *Mr. Mrs. Mrs. Maine Maine Winto*

204 *M m m m m m m m m m m m*

Notice the two ways of writing *M*. Note the distinction in the third downward stroke. Write the word *Mary* six

times to a line, and at the rate of 20 to 25 words a minute. The optional form of *M* shown is made with a dot start.

205 *Make your work better every day.*

This is a good motto. It applies to all phases of your work. Try to write this line throughout with arm move-

ment, and with one dip of ink. In writing this sentence watch your spacing between letters and between words.

Try to Win a MacLean Method Writing Certificate.

N n n n n n n n n n n n n n n n

Notice the difference between the second stroke of the *N* and the second stroke of the *M*. The loop start is the same.

Two methods of ending the *N* are shown in this line. Select for your use the one you prefer. Count 1, 2, 3. Metr. 176-208.

Nelson Nelson Nature Noon Nina
Noon New Nanaimo Net Nootka

In writing the word *Nelson*, keep *N* and *l* the same height, and the *s* a little taller than the *c*, *o*, or *n*. Notice the

method of joining *N* and *e* in the second word. The *a* and *o* may be written without the overturn.

Never let your wrist drag.

Your wrist should be high enough to slide over a blotting paper without touching it. Write this line once or twice across the page, with a good swing, then pause and criticise your own work. Is it improving? If not, you must decide for yourself the reason. Decide also what you must do and

then do it. Never under any conditions say "I can't," for "can't" is dead and buried.

"The man who misses all the fun,
Is he who says 'It can't be done'."

0000 mmm mmm 99999999

Notice that the first stroke of the *H* is slightly different from that of the *N*, and the *M*. The loop is similar, but the downward stroke curves slightly towards the left, instead of being on the main slant. Some good movement drills are

shown in the above plate. They require no explanation, but it is difficult to resist the temptation to repeat once more—use arm movement. In the first and second drills notice the slight leftward curve of the down stroke. Pause on the baseline.

H *H* *H* *H* *H* *H* *H* *H* *H*

Study the large form of *H*. Notice the curves and dotted lines. After you have tried it a few times, compare the ones you have made with the ones in the Manual. See wherein they differ, and do your best to improve yours. You will notice that the second downward stroke of the *H* is the same height as the first stroke. It is sometimes made a trifle higher. Notice the graceful curve at the top of this stroke. There

is a slight pause at the baseline. The pen is then carried to the left, making a loop which touches the first downward stroke and finishes upwards and to the left, crossing the second downward stroke. Use a flying finish. It will not be at all serious if this loop should cross the first downward stroke of the *H* for a short distance, but it should at least touch it. Count 4. Metr. 184-208. Bell 3.

212 *Helen Howard Halifax Hygiene*

213 *Have you developed a light touch?*

Helen is an easy word to write. Study the form shown above. Write a line of this word. See how many times you can write it in a minute. Watch the loop letters and the finishing stroke. Remember the advice given you some time ago,

"Always loop an *e*." A method of connecting *H* with the following letter is shown in *Howard*, *Halifax*, and *Hygiene*.

Study the sentence shown above, then write it. Use arm movement and a light touch. Watch the spacing.

Compare your writing with the Standard on page 87. Is it up to Senior Certificate Standard?

214

The initial loop and first downward stroke of the *K* are identical with those of the *N* and *M*. Try the movement drills

shown in this line. Study each one before you practise it. Notice the starting loop and the standing finish. Count 1, 2.

215

Notice the similarity between *K* and *H*. The loop start and downward strokes are alike. The second downward strokes commence the same, but in the *K* a double curve is made with a small loop resting against the first downward stroke slightly above the centre. This stroke finishes downward with a double curve and flying finish. The lower part

of the *K* is similar to the lower part of the *R*. Count 4. Metr. 184-208. Bell 6. Rest the hand on count 2 and commence the second downward stroke on 3 or set the bell at 3 as for the *H*. Rate 30 to 35 per minute. Note the optional form. Use the form which you like best.

216

217

Practise the words shown. In writing *Kamloops*, notice the relative heights of the letters *K*, *t*, *o*, *p*, and *s*.

Keep your sunny side up. Those who wish to sing will always find a song.

218

Keep your mind on your work.

In writing this sentence, keep your mind on movement, position, penholding, form, and spacing. Take a speed test

in writing this line. See if you can write it well four times a minute. Write as much as you can with one dip of ink.

219

OO mmm, mmm 9999 A A A A A

The *W* is another loop-start capital. The first downward stroke is the same as in *H*. Practise the movement drills shown in this line. Make a standing finish on the baseline in the second and third drills. The last one resembles final *t*.

You will recognize this drill as almost identical with the one used for *t*. Notice, however, that the finishing stroke is higher. Count 7 for the retraced drill, and 2 for the latter one. Curve it nicely with a flying finish. There is no retrace.

220

W *22 22 22 22 22 22 22 22 22*

Study the large retraced form. This is the form of *W* used by practically all the best penmen. There are no new strokes in it. It contains the loop-start stroke of the *H* and *X*, to which is added a slightly modified final *t*. Make a pause at

count 2. There should not be any retrace in any part of this letter, neither should there be any loops, except the loop-start. Count 1, 2, 3, 4. Metr. 160-200. Bell 4. Rate 40 to 50 letters per minute. Pause slightly at 2 and 3.

Do your best writing in all your written work—not in the writing lesson only.

221

Why West Warren Winnipeg

222

Watch your position closely.

Separate the letters well in writing *Winnipeg*. This is a difficult combination. Practice *i-n-n-i* separately, then write the whole word. See that the lower loops are the same length and that the *p* extends upwards one-half space. The sentence offers good advice.

See that your body is in a good position while you write this sentence. Study form, connecting strokes, and spacing. See that you have enough ink on your pen to write the sentence. Practise paragraph writing.

223

The *X* is not difficult. The first stroke is the same as that of *W* and *H*, and is just a large inverted 6. The other stroke is a large 6 right side up. Turn your book upside down.

The letter looks just the same. That will be a good test for you to apply to your letter. Spend a few minutes on preliminary drills. Use a free, gliding, writing movement.

224

Notice that the strokes of the *X* do not overlap, but just meet. You may not be able to get this correct at first, but you will gradually gain more control. If you ever become discour-

aged do not let your teacher know it. Teachers have enough troubles of their own. Count 1, 2, 3, 4. Metr. 184-208. Bell 3 Rate 30 to 35 letters per minute.

All capital letters are the same height -three-quarters of a space.

225 Xerxes Xerxes Xerxes Xerxes Xerxes

Who was *Xerxes*? Not many words commence with capital X. This capital may be joined to the succeeding letter | or it may be written separately as shown in the last word. It may also be written as shown in the drill.

226 M N H K W X

M N H K W X

This is a review of the first group of the Loop-Start

Capitals Study and compare the forms shown here.

227 

With to-day's lesson we commence a study and practice of the last of the small letters, q and f. Notice the lower loops. They are the same in both letters. The q is an a with a lower loop attached. The portion above the baseline is

one-quarter space, and that below is one-half space. Do not make a loop before the swing finish. Count 3, Bell 4, for the letter, and 7 for the group drill. Metr. 160-184. What kind of a connecting curve is used in the group drill?

228 quiet quiet quiet quick

229 quite pique vacuous quartz

What letter always follows the q? This is an easy word to write. All the connecting strokes are simple curves. In

the supplementary words you will be writing q in the middle of a word. Notice the connecting curves.

There is always room at the top—especially for the good penman.

230

This is the last of the small letters. Examine it very carefully before trying to write it. Study the large form. Look for the *l*, the *q*, and the *i*. Study the proportions, the loops, and the starting and finishing strokes. Then try a line of *f's*. Stop and examine the form closely. Decide where you must

improve. Each line should be a little better than the preceding one. Count 1, and 2, 3. Metr. 160-184. Bell 4. Rate 40 to 45 letters per minute. For the group drill, count 1 and 2, 3 and 4, 5 and 6, 7. Keep the down strokes straight but nicely rounded at the bottom—not angular.

231

232

Supplementary Words : *of if staff*

The word *fluffy* will require much practice. You may have difficulty in writing it. Try the words, *of* and *if* for

easier practice, but return to the type word shown and do your best to write it well, using a gliding rhythmic movement.

233

Write this sentence. Notice that it says "careful practice." Careless practice is never of any value. It is only time wasted.

The lower loop letters you see
Are *j*, *g*, *y*, *z*, and *p*.
Add an *a* to the *j*,
And a *g* you will see.

If a *v* you apply,
You will then have a *y*.
Turn a *y* upside down,
And an *h* comes to town.
Make a loop to the right
And see *q*, as in quite.
Now the only one left
Is the tallest—the *f*.

234

A series of cursive 'U's written in black ink on a white background. The first 'U' is larger and more stylized, while subsequent ones are smaller and more uniform, showing various forms of the letter.

Examine closely the large form of *U* shown here, until you can close your eyes and picture form and motion quite clearly. Make about a line of *U*'s the proper height—three-fourths of a space. Select the best form you have made and compare it with those in the Manual. Compare the loop start, the first downward stroke, and the finishing stroke. Try to

correct your errors, but never stop to draw the letter. Notice the last form in the line above. You will remember that finishing stroke, for it was given as an option in several letters which you have learned. In this form be careful not to make the last downward stroke angular at the bottom. Count 3. Metr. 160-184. Bell 4. Rate 40 to 45 letters a minute.

235

Union Utrecht University

236

Use good writing materials.

After you are able to make the letter *U* fairly well, practise these words. Study the words before writing them and be quite sure as to how each stroke and curve is formed. Notice that the first *n* in *Union* commences on, or slightly

below, the baseline, and overlapping the last stroke of the *U*. In writing a word, do not leave too much space between the downward stroke of the capital letter and the initial stroke of the small letter. Write a few lines of each word, then the sentence.

Try to improve your penmanship. Be your own competitor.

V V V V V V V V V V V V

Study the large form of *V* before practising the small ones. Notice the starting loop, the large gap between this loop and the first down stroke, the rounded base, and the nicely curved finishing stroke. Notice that the space between the downward and upward strokes is a trifle narrower near the top than at the bottom. The upward stroke is curved

slightly towards the left and then finishes to the right with a flying finish. This finishing stroke is not quite so high as the starting stroke. Write a line or two using arm movement and then stop to examine your work. If you are not satisfied with the result try again. Count 2. Metr. 138-168. Bell 3. Rate 45 to 55 per minute.

Victoria Victoria Victoria Victoria

Vancouver Vera Vivian Vincent

Study the copy and then write this word about four times on each line. Do not look at the Manual until you have written your line, then stop and compare. Notice the four different

heights of letters in *Victoria*—the minimum letters, the *r*, the *t*, and the *V*. See if you can write this word fifteen times a minute. Spend some time also on the supplementary words.

Vernon is a city in British Columbia.

Write this line several times. Watch particularly the formation of the capital letters, and aim for uniformity in

size, slant, and spacing of letters and words. You should be able to write this sentence 3 or 4 times per minute.

0000 w w w y w w y Y Y Y Y Y

What letters can you see in *Y*? You have already learned how to make these two letters, so you should not have much difficulty with the *Y*. Try a two-space drill, then one or two lines of each of these one-space exercises.

Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

Keep the top of your desk clear of extra books, etc. Sit in correct writing position, and let your arm move on the muscular pad.

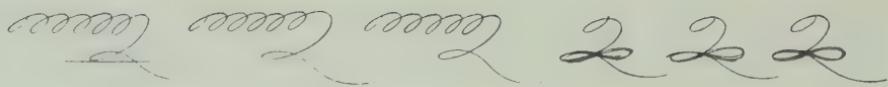
Your Year Yale Yarmouth Yes

You should write with freedom.

Try writing *Your* several times and see how well you can do it. The curve from the *Y* to the *o* is a simple one, but from *Y* to *e* in *Year* it is a double curve. This is more difficult, and requires practice. Practise sentence and paragraph writing.

turn at the bottom. What other letters are as long as this one? Try to keep the long stroke of this letter on the main slant, just as you did the small *f*. Count 3. Metr. 160-184. Bell 4. Rate 40 to 45 per minute.

245 '00000



This is the last letter but one. It is not very commonly used, but you must learn to write it well. After your usual "work-out" on two-space exercises, try these movement drills.

The last one is especially helpful in developing the double curve finishing stroke. Do not use any separate motion of the wrist in this exercise. Keep the top of this loop rounded.

246



The *Q* is shaped like a large *2*, with a loop. Study the above form, then write it with arm movement. Watch particularly the loop-start, the loop at the baseline, and the double

curve flying finish below the baseline. There is no check in the motion throughout. Count 3. Metr. 200. Bell 4. Rate 50 to 60 letters a minute.

247 Tuesnel Quadra Quito Quincy

248 Quebec city is the capital of Quebec.

Write several lines of the words shown here. The *Q* is always followed by *u* in a word. You may join these letters if you wish, but it is a rather difficult connecting stroke and does not look any better than the form shown here.

Write a few lines of this sentence and then try some of your own composition if you wish. Not very many words commence with *Q*. Study the finishing strokes of the words in this line. Say the letters silently as you write.

249

z z z z z z z z z z z z

This is the last lesson on individual letters. We have left it purposely until the last, because the *Z* is very seldom used.

Study the proportions of the Z. It is made without any check in the motion. Count 3. Metr 160-200 Bell 4.

250 Zanzibar Zero New Zealand Zeal

251 Zealous practice will bring results.

1603.

Vancouver, B.C., July 1, 1929.

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To apply on account.

C.E. Evans

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VGH UBL VON CES SJOT
PGE KGS HSL CNR Bl. Etc.

The desirable qualities of a signature are: legibility, rapidity, individuality, and beauty. See page 53.

SATISFACTORY STANDARD FOR GRADE VI.

Write a copy of the letter on page 88 and compare your letter formation, size, slant, and spacing with this Standard.

I hope that the standard
of my work is sufficiently high
to warrant your granting me
a Writing Certificate
Yours sincerely,

SATISFACTORY STANDARD FOR GRADE VII.

Write a copy of the letter on page 88, and compare your writing with the Grade VII. Standard shown here.

I hope that the standard of
my work is sufficiently high to
warrant your granting me a Writing
Certificate

SATISFACTORY STANDARD FOR GRADE VIII.—SENIOR CERTIFICATE.

Write a copy of the letter on page 88, and compare your letter formation, size, slant, and spacing with this Senior Certificate Standard.

If your writing is as good as this sample, you may qualify for a MacLean Method Senior Certificate. Ask your teacher about it.

Mr. W. B. MacLean
Vancouver, B.C.
Dear Sir:

I have completed my course
in the Senior Manual of the
MacLean Method of Writing and
submit herewith some specimens of
my penmanship.

Mr. H. B. MacLean,

Vancouver, B.C.

Address, Date:

Dear Sir:

I have completed my course in
the Senior Manual of the MacLean
Method of Writing and submit
herewith a sample of my penmanship.

I hope that the standard of
my work is satisfactory.

Yours sincerely,

TM. FEBRUARY, 1958